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Communication for Development and Social Change: New Millennium

Emile McAnany
Santa Clara University

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Paul A. Soukup, S.J.
Communication Department
Santa Clara University
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Address all correspondence to the managing editor at the
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Tel: +1-408-554-5498
Fax: +1-408-554-4913
email: psoukup@scu.edu

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Communication for Development and Social Change: New Millennium

Emile McAnany
emcanany@scu.edu

1. Introduction

I preface this review by reminding readers that COMMUNICATION RESEARCH TRENDS last broached a similar topic in Volume 25, No. 2 (Srampickal, 2006). Much has happened during this interval, not the least of which is the promulgation of the Millennium Development Goals (MDGs) by the United Nations in 2000 and their restatement in 2005. (See box on page 5 for a list of the MDGs.) Some may believe that these MDGs are just words, wishful thinking, but I would argue that they express not only ideals of the world's community of nations, but also consist of statements of concrete and measurable goals and challenges to action for eliminating the worst of human injustices. This review will try to examine the Communication for Development and Social Change literature (C4D as an abbreviation from now on) in the first decade of this new millennium and relate it to the MDGs.

It is important to note at this point that the review will differ from previous reviews in several ways. It will include references to the many websites of organizations working in C4D as they relate to the examination of the research, policy, and theory being carried on in a variety of formal and informal ways that sometimes fall outside of a traditional literature review for the academy. The inclusion of written documents that are not formally published is of increasing importance in the digital era in which we live.

Another caveat: I must remind myself and readers that my own experience, language skills, and background limit this review. Although I have worked in C4D and related areas for more than 40 years and have experience in the field in Latin America and Africa, I represent only one perspective on the field of C4D. Moreover, this review mainly concentrates on English language sources and primarily on published material with a limitation to mainstream publications at that. I make these qualifications at the beginning because readers need to critically read, placing written material in the larger context of global efforts in C4D in every

nation and among countless communities. I will necessarily leave out much of what is happening in most of the world and in other languages. Thus, for instance, I am aware of a very long tradition of C4D in the Philippines at Los Baños and other institutions of teaching and research, but I have not been able to do a review of that tradition even though I know it has made many significant contributions. The same hold for India and much of Africa (though see White's 2009 review on Africa, TRENDS Vol. 28, No. 1). Those sources in books and journals, both available and familiar to academics and policy makers in English, define the "mainstream" for this review.

A. Some Initial Questions about C4D

One question for readers to ponder emerges from the literature: Is the field of C4D is dying? Three articles by Fair (1989), Fair and Shah (1997), and Ogan, Bashir, Camaj, Luo, Gaddie, Pennington, Rana, and Salih (2009) provide a complete search of C4D articles published in English over the years of 1960 to 2007 in the main communication journals generally available to American and European readers and to some extent globally. These articles offer several key conclusions: first, the early modernization-diffusion model held sway largely for 20 or more years; second, the number of publications on C4D topics seemed to decline, especially in the last two decades; third, the focus on information and communication technologies (ICTs) in development has increased; and, fourth, American universities offered only a small number of C4D courses (Ogan et al., 2009). One could infer that the academic field of C4D is in decline and the field no longer holds interest for the communication mainstream. I do not disagree with the empirical findings, but I think that the researchers perhaps overstate the conclusion about the decline of interest in C4D by the field of communication. The report on the number of courses at major communication programs in the U.S. may also mean that

either courses with an interest in C4D have received different labels or that some of these courses have migrated to other departments or specialties. We might instead claim an exponential growth of new communication and information technologies (ICTs) transforming the lives of almost everyone and, consequently, a need for communication researchers to contribute to a better understanding of the consequences, both good and bad, for society. An increasingly global thrust for the diffusion of these ICTs along with the content they communicate has emerged. With an increasing focus by a variety of institutions, international, national and local, commercial, governmental, and civil society on the issues of development and social change, a clear mandate for the application of communication theory, analysis, and policy to this task seems apparent. The review below will help illustrate some of the recent work on C4D in a variety of sources, perhaps indicating that the terms and focus of C4D have shifted out of mainline, English-language sources in the field to other more specialized and other-languaged sources.

Researchers summarize the term “communication for development and social change” as C4D, but a debate has boiled up for 40 years or more about it. This article does not propose to review the many interpretations and disagreements about the term. It would be tedious at best to go over these debates in detail. Suffice it to say that in the present context, I use the term to indicate those actions that use communication, both interpersonal and mediated, to improve the lives of participants to achieve goals in ways that affect both

the short (development) and long (social change) term. A number of sources here reviewed will in fact define the term in their own contexts and propose solutions that might be incompatible with those proposed by others. The conclusion: the debate about communication for development and social change continues.

I will make no attempt to satisfyingly resolve the complex question of how best to judge the *success* of C4D applications, whether projects rely on quantitative and/or qualitative methods—though I will cite plenty of opinions. That this question has remained a central concern in the field from the beginning does not mean that practitioners and researchers will not continue to fruitfully debate it and apply their conclusions in the next decade of our millennium. Some sources cited below will help to illuminate its relevance in our current context of Millennium Development Goals.

Finally, the history of the C4D field provides important background to understanding current approaches, sometimes pointing to reinvention of the wheel but sometimes identifying a genuine innovation that has demonstrated results. My own experience and work in this area (McAnany, in preparation) will help sort out some of the continuity and disjunction in the field. I do not say that old or new is better one than the other, but that, though they may have long discarded their foundational theory, people do continue to apply many of the old paradigms of C4D, disregarded in the current context. The paradox of change! The more things change, the more they remain the same.

2. The Critical Debate on C4D in the Context of Millennium Goals

The debate over development—and communication’s role in that process—is not new. As Rist (1997) and Escobar (1995) have pointed out, the very concept of development originated in the West, and people have applied it within that circle of power, both in ideological and policy terms for six decades. Others have argued that reform can take place within the structures of the development establishment as we saw in the structural reforms within the World Bank under McNamara in the 1970s where the Bank introduced “redistribution with growth” and “basic needs” into mainstream development discourse. The arguments of the 1970s on dependency and the political economy of

media ownership culminated in a proclamation of the “passing of the dominant paradigm” (Rogers, 1976). And the critical phase of the paradigm debates (modernization/diffusion vs dependency) even lasted into the next decade. But a disconnect between theory and practice seems to have developed because on the ground, much of the modernization/diffusion paradigm continues in projects promoted by the development establishment even in the new millennium. And as for theory, Ogan and his colleagues (2009) point out that in their survey of recent C4D literature (1998-2007), Daniel Lerner’s 1958 modernization theory has even staged a comeback.

This may demonstrate that theory may have only a peripheral relation to practice, or it may indicate that at different times, theory may critique an aspect of development practice and lead to some adjustment to the way groups undertake development, but the larger structure of development funding may change little while the structures that underpin poverty, discrimination, inequality in social life, and so on change even less. Most C4D practice on the ground does not usually address the complexity of the problems, or if it does, it may still face frustrations in practice. Theory in C4D may identify problems, but confronting and changing the structures remains problems of another magnitude. For the most part, critical C4D has looked back at early modernization/diffusion theory and practice and concluded two things: The theory was faulty at best and the practice has largely been ineffective. Theorists do give alternatives in some cases. One example of this kind of analysis is the work of Melkote and Steeves (2001), which brought C4D to the attention of English language readers in the new millennium.

Though originally published a decade before (Melkote, 1991), Melkote revised it and updated it with the addition of work by Steeves who had not participated as coauthor in the original project. The book deserves reviewing because it was one of the few that was available as the new millennium began. The study does a good job of summarizing and extensively critiquing the modernization/diffusion paradigm (Chapters 1-6). Toward the end of Chapter 6, the authors identify “new roles for communication in development” with some comments on ICTs that seem to soften some of the previous critiques. Chapters 7-9 take a new approach in introducing the concepts of liberation and empowerment and in explaining how these development goals might be integrated into some forms of communication for social change. These chapters seem to depart from the critique of the previous chapters to argue that real development consists in a process of both liberation and empowerment of the individual from the oppressions of social and economic and political structures through a powerful religious and spiritual practice. Here they invoke Paulo Freire within the context of Liberation Theology. They cite several cases where religion has played a significant role in accomplishing liberation for communities in Brazil, Sri Lanka, and Ghana. The last chapter focuses on empowerment as a further step in the change process. This chapter brings the Development Support Communication concept (Ashcroft & Masilela, 1994)

into the empowerment process, arguing that any development specialist on the ground must promote local people and cede his own power to their empowerment. The problem with this latter part of the book does not lie in its analysis but in how it can serve as a practical guide to change at a very significant level. It certainly calls for fundamental change, but the examples do not provide guides to application. The book illustrates the dilemma for C4D of how to effect development goals through communication in a way that others can implement on a wider scale.

A second look at C4D from a critical perspective, an edited volume by Wilkins (2000b) also introduces the debate about C4D’s future in the new millennium. Wilkins’ personal approach involves an analysis of the development debate in terms of power. In her chapter, Wilkins (2000a) defines the perspective of how researchers and practitioners should consider power in C4D. She argues that we must look within the institutional relations of development promotion and funding that to see what approach to development or what theory of social change is being promoted. She states that “Development communication interventions are implemented by agencies and communities working with a global system,” and, to clarify, later adds that “Development discourse itself may be seen as legitimizing global capitalism as a natural and universal system” (p. 203). The development establishment has the power over resources and over how to define the

Millennium Development Goals

“The Millennium Development Goals (MDGs) are the most broadly supported, comprehensive and specific development goals the world has ever agreed upon. These eight time-bound goals provide concrete, numerical benchmarks for tackling extreme poverty in its many dimensions. . . . The eight MDGs break down into 21 quantifiable targets that are measured by 60 indicators.”

- Eradicate extreme poverty and hunger
 - Achieve universal primary education
 - Promote gender equality and empower women
 - Reduce child mortality
 - Improve maternal health
 - Combat HIV/AIDS, malaria, and other diseases
 - Ensure environmental sustainability
 - Develop a Global Partnership for Development
- (United Nations Development Program, n.d.)

discourse on development. She sees the new millennium as a time to analyze the C4D effort in terms of power so people become aware of who decides what is done on the ground. This has several implications as we see in the final section of the book.

The final section of the book, called “New Directions,” contains the theme highlighted by Wilkins’ chapter. There three other chapters touch on globalization, power, and networks (Escobar, 2000); gender (Einsiedel, 2000); and media and power (Mody, 2000). All three of the chapters, like Wilkins’ focus on power and a critique of C4D practice. Escobar’s chapter begins to question old ways of thinking about development. He says:

After 50 years of development, including a number of years of critical development scholarship, we still have no better grasp of how to theorize or understand the reality of Asia, Africa, or Latin America in a way that leads to significant or lasting improvement. Unless we question the development model significantly, which has yet to be accomplished at the policy level, we will not be able to transcend this social and epistemological impasse. (p. 165)

But Escobar goes on to argue that ICTs may serve as something other than just tools of a new kind of capitalism and that globalization is not beyond redemption. He argues that it depends on how people use these tools within a context of social movements of women, indigenous peoples, and local interests. He argues that in this new millennium of what he calls “postdevelopment” thinking and strategy, experiments with the globalizing new communication technologies can lead

to positive results on the ground and new ways of theorizing those experiences. The other two chapters address the issue of gender in C4D and the role of the mass media. Both themes matter. First, Einsiedel argues the importance of gender because it has become a tenet of development thinking in the last decade that women form perhaps the major engine of development and change on the ground. Second, Mody gives an historical overview of the failure of the mass media to effect real change, but she does not address how things might differ in the new millennium.

Conclusion: The role of critical studies in C4D

Critique plays an important role in communication for development and social change. The critique that Melkote summarized concerning the modernization/diffusion paradigm (1991) and the added insight on liberation and empowerment by Steeves (Melkote & Steeves, 2001) have helped to change both policy and practice in operations on the ground and in funding agencies. But as Escobar has pointed out, we still do not know why development projects largely fail or how critique will help solve this dilemma. But Wilkins has suggested that we analyze how and by whom development aid is distributed in order to understand the decisions and choices these powerful agencies make, perhaps to change them, or at least to redirect the discourse and policy in more productive ways. Critique may help to clarify and improve policy and practice even when the more basic structures of social life for many people remain in place. Critique also may function as a form of resistance to the regimes of power. In either case, critical writing on C4D will continue to have an important place in the process of development.

3. Views from Practitioners, Planners, and Story Tellers

A sense of distance has emerged between theory and practice. C4D has largely been defined in print by academics and occasionally by policy makers, but rarely by those who work in C4D on the ground. In theory, this should not happen since the field has made so much of the theory/praxis dynamic. This section will review two books by people who have worked in the field and have conveyed their sense of C4D from the ground up. Their testimony matters since it provides another view that may or may not fit with what theorists and academics have proposed and policy makers have

applied. Both books represent decades of experience from the two sets of coauthors who have felt compelled to tell their stories for two reasons: first, because they feel strongly that these 80 years of combined work are worth reflecting on and passing on to others who might follow; and second, because the authors feel that a falling off has occurred in the field during their lifetimes and they want to provide some wisdom for change and renewal in this new millennium.

The first book appeared slightly before the new century. It tells the story of a couple, Colin Fraser and

Sonia Restrepo-Estrada (1998), both of whom worked for The FAO for many years (Fraser for most of his professional life from the late 1960s, and Restrepo-Estrada in Colombia and later in FAO headquarters in Rome). Three parts make up the book: the first provides a general view of C4D; the second consists of five detailed case studies; and the third offers three chapters on proposed changes for the new millennium. The beginning of Part 1 first outlines some general development needs such as environmental actions to stop climate change, population policies to improve economic and social status, and health initiatives to combat children's diseases and the HIV/AIDS pandemic. The second section of Part 1 spends a good deal of time to define why communication should hold a central place in the development efforts to solve some of the problems plaguing the world at the close of the 20th century. The approach adopted in this chapter as a model for future C4D success involves participatory communication. They define it in terms of the communication literature of the 1980s and 1990s, but they do not cite the common sources of theory and practice known to academics; rather they spend a number of pages on how Erskine Childers' Development Support Communication (DSC) policy as a UNDP advisor helped introduce communication as central to development projects within the UN system. They then show how DSC morphed into a participatory communication approach, reflecting quite succinctly how this evolution happened within their own institution of the FAO.

We need to note that the authors clearly state their position: The book sees the potential solutions of C4D helping to improve peoples' lives from the perspective of the authors' experience within a large UN organization. Thus they couch their discussion in terms of what these development institutions, like the FAO, can and should do to use communication for achieving better results. They do not defend institutional practice; in fact they often are critical. But they take the consistent perspective of how the development establishment needs to improve their practices. For some this may seem contradictory, as critical researchers may see the problem of development failure as precisely because of the institutional structure (cf. Easterly, 2001, 2006, for a development economist's experience with such institutions). Therefore, we should take this narrative seriously for two reasons: First, the authors show how the FAO and other UN agencies have changed their discourse about development from the older modernization/diffusion trope to one of participation as the key to

development success; and second, it is not likely that resources on the level of current expenditures from the UN and national agencies and foundations will find a substitute for development capital in the foreseeable future. In short, the development industry will not disappear soon and will become a main source for funding for the foreseeable future.

The five case studies prove useful in that they define both success and failure in some detail (spanning 125 pages of the book). The case for success consists of the UNICEF campaign for worldwide immunizations for children from 1984 to 1990. Although the chapter reflects the use of communication for advocacy, it does not give an example of participation in the sense in which the authors define communication in the previous chapter. Rather this tells the story of the late James Grant's championing of the idea and his political muscle in getting heads of state and ministers to implement a campaign cited as increasing immunizations globally from 20% to 80% in six years. Although this is not "participation" in the accepted sense, it demonstrates the general role of communication as advocacy for social change. Another case argues better for the notion of participation in analyzing two radio projects as examples of both success and failure. The first is the story of "The Archers" in England after the Second World War, when the BBC created an early form of Entertainment Education (EE) in the form of a popular farm radio soap opera and accompanying discussion groups that carried on for a number of years. It later served as a model for the use of farm forums in India and Ghana as well as for the current use of EE in many countries. The failure is the Colombian radio school program of Accion Cultural Popular (ACPO) that began in 1947 as Radio Sutatenza (the first so-called radio school in Latin America) and closed after 40 years in 1987. The chapter gives a number of details about its success with Colombian farmers as an educational and informational resource, as well as describing its spiritual component related to its connection through its founder, Joaquin Salcedo, a priest in the very powerful Catholic Church in his native country. The organizational structure created by Salcedo and his ability to work at the highest levels of political power made ACPO a success and provided a model for hundreds of other radio schools that still operate in the continent (McAnany, 1973; *aler.org*). Despite the closure of ACPO, the case might be termed a success in the sense of an innovative idea widely replicated in Latin America and around the world (*amarc.org*).

The final section of the book involves what the authors call strategies for C4D. These strategies focus on what we would call the mass media as well as on interpersonal communication. The strategies appear within the framework of institutions like the FAO. From internal strategies like multimedia approaches and special training for extension agents, the authors argue for policies that would make C4D institutionally grounded in ways that the authors admit the development establishment has not widely adopted. They briefly mention the “new technologies,” which were just beginning to emerge in C4D in 1998 when the book appeared. The final chapter of the book offers a normative list of actions people might take if communication will achieve its rightful place in the development and social change process.

Quarry and Ramirez (2009) offer a more recent book from practitioners and planners and take an approach of reaching a wider public than those who already work in the development establishment. Their book, like that of Fraser and Restrepo-Estrada, provides a synthesis of 40 years of combined experiences in the applied field of C4D. More personal, this book tries to appeal to a larger public by avoiding jargon and spending a good deal of time in telling stories. Similar to the previous book, it reflects the frustration of working within a number of development agencies like the FAO, the World Bank, IDRC [International Development Research Centre] in Canada, and some national development agencies like USAID [United States Agency for International Development] and SIDA [Swedish International Development Cooperation Agency]. The authors reflect the experience more of professionals who have worked a good part of their careers as short term consultants and not, as in the previous case, as long term members of a single agency. They develop a specific theme about C4D: working in development institutions means that many good ideas are difficult if not impossible to implement. Their critique is not so radical that they denounce the use of institutional aid as a tool for change completely (as the African critic Dambisa Moyo has done recently, 2009), but they admit that their notion of C4D as a participatory process of “searching” (as opposed to “planning”) and “listening” (as opposed to “telling”) is difficult to carry out in the institutional aid environment.

They basically claim in the book that good development means good communication for development. By this they mean that if aid institutions would become more “searchers” than “planners” and would start from

peoples’ own interests, good kinds of communication could help to carry change forward. But they admit the improbability of such a change in the present institutional context of development practice. They return to the 1975 document from the Dag Hammarskjold Foundation on Another Development (Nerfin, 1977) and argue that this critique and redefinition of the original modernization/diffusion model needs both updating and implementation. The book also promotes two other basic ideas: the importance of context and the idea of project “champions.” By context they mean the general circumstances surrounding a project during its implementation. This may refer to the politics, culture, or social and economic circumstances of people who would benefit from the project. They point out that large aid projects often do not perform a careful analysis of the context and this leads to the high percentage of failures (Easterly, 2006, has demonstrated this for the World Bank). The other critical context, they argue, arises in the often debilitating context of the aid institution itself (for example, the need to spend the budget quickly and to produce results within the typical two-year funding cycle). They take the notion of champion from the current social entrepreneurship literature (more on this below) and define it as a local person, well acquainted with the local context who promotes the project idea and sticks with it over time.

The authors struggle with the dilemma often faced by professional development workers: Does their feeling of frustration at the lack of success in changing peoples’ lives despite large sums of money spent lead them to leave to become what they term “activists” (i.e., outside the aid industry) or make them stay to try to reform the process within? They do not opt clearly for either, but rather they argue that they find some hope that under certain circumstances the aid agencies can change (e.g., the fact that today almost all large donor agencies assert the need for beneficiaries to “participate in their own development”). In addition they note that champions can negotiate funding without the compromises all too common in donor-sponsored projects.

Conclusion: Practical wisdom for C4D

Both sets of authors in this section voiced similar concerns arising from the difficulty of working within the constraints of large aid-giving institutions. Neither of them, however, argued for the abandonment of the enterprise. They both made arguments for trying to improve the process in aid giving and the practice of C4D within large institutions. The question is what this means for the theory and practice of communication

for development and social change. At least three reasons suggest that we take this experience into account in this review. First, theory often grows out of practice, beginning with Lerner's study (1958) of a U.S. government-sponsored survey of six Middle Eastern countries in the early 1950s that turned into Modernization theory a few years later; similarly, Rogers' strong field research base led to his diffusion book (1962) with the tradition of practice into theory continuing on from there. Looking at case studies from many of these large donor agencies provided the basis for Hornik's book (1988) as well as the emergence of participatory theories of communication from practice spanning the years from Freire (1970) to Servaes (1999). Understanding the process of doing field projects leads

to building better theory. Second, the practitioner experience may help create sounder policy making within large aid institutions so that they can better target resources and achieve better results. Reading these two accounts should provide policy makers, administrators, and politicians ideas for how funds might be used more efficiently. Finally, these stories might inform potential recipients of how other recipients have so often wasted resources and perhaps motivate them to not only create better governance practices in their own countries but also put demands on donors that help achieve better results (Collier, 2007; Easterly, 2006). There may be one more point on the usefulness of these accounts: It may motivate C4D projects to seek resources from other sources than the development establishment.

4. C4D in the New Millennium: Collections that Define the Field for Now

A. *Bella Mody: International and development communication*

The last 10 years have not seen any new theories of C4D not already defined, critiqued, and applied, but a number of edited collections have given us a sense of where we stand today and, in some ways, of where the field might go. An early publication in this decade was Mody's *International and Development Communication: A 21st Century Perspective* (2003), which combined both international and development communication into a single volume. I will look at the section on development to explore several contributions. Melkote and Steeves, whose book we have reviewed above, contribute two of the seven chapters in the book's second half; Wilkins' chapter also reflects her vision of C4D as indicated by her edited volume reviewed in the first section of this article. Waisbord's chapter (2003) summarizing the role of the state in C4D studies provides a useful reminder that globalization, though important to consider in development, does not substitute for, or sign the death warrant of, the state. He provides a review of how the concept of the state has functioned in modernization, in dependency, and in participation paradigms over the past 40 years. In all three C4D approaches people critiqued the state for different reasons, but the appearance of globalization theory in the 1990s seemed to suggest that the state was actually passé. Waisbord argues, however, that though weakened by globalization forces, the state still plays an important role in such

areas as sovereignty (e.g., protecting cultural sovereignty), rule making (e.g., telecommunication policies) and citizenship (e.g., fostering democracy and improving governance). He does not pass judgment on how past theories of C4D, adequately or not, critiqued or ignored the state, but he argues that the state still plays an important role in fostering development and communication within that process.

Leslie Snyder in her review (2003) of communication campaigns shows that older communication theories about audience effects and the role of the mass media have survived and in fact thrive in the new millennium. The review also provides an approach that delineates carefully the ideas behind the social marketing model popular for 20 years in C4D. She defines the term, "social marketing," from Andreason (1995) as "the application of commercial marketing technologies to the analysis, planning, execution, and evaluation of programs designed to influence the voluntary behavior of target audiences in order to improve their personal welfare and that of their society" (p. 171a). Many critical and participation researchers might denounce this as a simple reincarnation of the old persuasion model of modernization/diffusion. But Snyder provides a clear articulation of how the approach works and indicates its rates of success. She also shows how people can adapted it for more participatory campaigns. Given that the survey and the information campaign remain central to many development efforts, whether by large

institutions or non-governmental organizations, Snyder's clear exposition provides a useful guide to the research literature and the application of this approach.

A final chapter worth mentioning comes from Robert Huesca (2003) who explores participatory approaches to development. Huesca provides a detailed background to the concept beginning with Freire and a number of early Latin American researchers who had begun to question the original paradigm of C4D. He devotes perhaps the most important section of the chapter to the dilemma he sees in participatory communication. In a section he calls "participation: technical means or utopian end?" (214a-216b), he argues that the two extremes can undermine the usefulness of the theory. He holds that using the word "participation" to identify basically "persuasion" projects obfuscates and distorts the theory (he identifies social marketing and entertainment education as examples). On the other hand, he also critiques theory that articulates participation as an end in itself as a romantic vision that seems unrelated to the concrete praxis on the ground. He does not believe that these tendencies vitiate the basic notion of participation, but he fears that allowing the use of the term in clear cases of top-down and persuasive communication will undermine the value of the theory. On the other hand he defines the danger of a utopian approach: "participatory communication that is not guided toward an a priori structural goal, such as building progressive institutions or deconstructing dominant discourses, runs the risk of dissolving into a self-indulgent exercise" (p. 218a).

B. Singhal, Cody, Rogers, and Sabido:

Entertainment education as a new paradigm?

The model of Entertainment Education has been present in the C4D literature for more than 20 years (Rogers, Aikat, Soonbum, Poppe, & Sopory, 1989). It has prospered as an application as well as a theoretical strategy for social change (Singhal & Rogers, 1999). Singhal and colleagues' edited volume (2004) *Entertainment-Education and Social Change* represents the best recent example of the breadth of the model. The volume contains chapters from across many countries and disciplines and represents a comprehensive summary of this approach. The opening chapter by Arvind Singhal and the late Everett Rogers summarizes succinctly the state of the model, its theory, and its application worldwide. The second and fourth chapters by David Pointdexter (2004) and Miguel Sabido (2004) detail the history of the efforts in

the U.S. that go back to work by Pointdexter in 1969 and to the pioneering use of soap operas or telenovelas in Mexico for social change about the same time, as detailed by Sabido. These accounts importantly identify how the theory behind the applications grew and diversified over the following decades (Chapter 7 summarizes the current state of theory in EE practice in the new millennium). This review cannot summarize the entire volume but several chapters will suggest some key contributions.

In a section on Research and Implementation, Shereen Usdin and colleagues (2004) explain the implementation model that Soul City, the EE institution in South Africa, uses in its multimedia and citizen mobilization approach. This organization provides perhaps the best example, certainly its most successful, of how EE can succeed and prosper (soulcity.org.za). The approach incorporates the application of an empirical (both quantitative and qualitative) look at results among people but also details outcomes on a larger societal scale among government agencies, legal structures, and community organizations. Soul City has not only demonstrated its effectiveness in implementing its campaigns but has become to some degree self-supporting through its highly rated series on national television. It has now succeeded in diffusing this model to a number of other African countries. It deserves to be studied more in depth in the journal literature on C4D.

In addition, the volume reports a number of case studies from many countries including India, Nepal, Brazil, Turkey, the Middle East, the U.S., Egypt, and the Netherlands. The cases show varied results, but the value of these cases lies in the extensive testing of the model and the discussion of what works and what does not. This means that we have enough collective wisdom to make a case for both the theory and the practice so that agencies wishing to use the approach can be well informed beforehand and have guidance that may prevent failure and assure success.

C. Hemer and Tufte: Media and glocal change: Rethinking C4D

An edited volume published in Buenos Aires by Oscar Hemer and Thomas Tufte (2005) provides a broad view of the field in the same year as the UN reissued the MDGs and the C4D community began to think of how globalization and local realities might come together under the term "Glocal." I cannot summarize the book's almost 500 pages and 28 chapters here, but I can highlight several chapters that may pro-

vide a sense of the contribution the book made in this period. I would suggest that we can find a theme in these diverse chapters in participation's contribution to the new millennium's communication efforts in social change. Many chapters touch on this theme, but a few will illustrate the centrality of this to C4D.

Mefapolous (2005) makes this theme into a categorical belief:

Any intervention, be it in the social, rural, or environmental dimension, needs to be based on a participatory model in order to be sustainable. Currently there is no development organization that does not put this notion of participation at the forefront of its overall mission. (p. 248)

The author works at the World Bank and can speak with some authority about aid organizations and their policies. He goes on to include "empowerment" in the goals of this participatory process and to critique how many donors misinterpret these terms in their projects. This reminds us of the more personal comments about aid-giving institutions that the practitioners made in Section 3 above. The practice and application count, not the terms or the theory.

Tufte, in his chapter on Entertainment Education (2005), makes a good contribution to the debate about C4D terms when he discusses the evolution of the Entertainment Education model across three historical stages. The first stage, he argues, adhered to a more top-down persuasive model for personal behavior change in the social marketing mode. The second stage introduced more participatory aspects into projects and emphasized a critique of social inequities. Social advocacy becomes primary in the third stage; this stage also becomes more critical in its language. He illustrates this latter stage with a reference to the Puntos de Encuentro, a NGO women's group in Nicaragua, that mobilizes women to struggle for equality in their society. (Another chapter by Rodriguez, 2005, gives more detail on this project.) Tufte's chapter makes the point that not only terms differ in meaning from one organization to the other but also that theories or paradigms may change their meaning in their various applications.

I want to highlight the chapter by Morris (2005). She reviews the research results from the two main traditions in C4D: Diffusion (and Modernization) and Participation. This chapter reworks a study she first published in 2003. She focuses not so much on the methodologies of the two, quantitative and qualitative (although she makes some comments on this point), but on the very different approaches of the two tradi-

tions. Her review indicates a not strong record of success for the Diffusion model although a number of studies have examined it. Fewer signs of failure emerged in studies of the Participation model mostly because fewer outcome studies took place, and the qualitative studies did not allow much in the way of conclusion after they ended. The final comment by Morris is telling when she states that "like the claim by Reardon and Rogers about the spurious distinction between interpersonal and mass communication, the distinction between participatory and diffusion approaches may be justifiably described as a false dichotomy" (p. 141). Such a conclusion may cause several responses from both methodologists and theorists who would disagree on both counts, but it represents, perhaps, an impasse in the debates on these subjects or a pragmatic view that, on the ground, projects take on a variety of approaches that make it hard to distinguish as clearly as can be done from the distance of academia.

D. Gumucio-Dagron and Tufte: The encyclopedia of the field

The unique historical collection, *Communication for Social Change Anthology: Historical and Contemporary Readings* (2006) edited by Alfonso Gumucio-Dagron and Thomas Tufte is truly monumental (well over a thousand double columned pages!). The collection in chronological order of communication writing touches on social change from Bertodlt Brecht in 1927 to Francisco Sierra in 2004. An important work, the collection represents much better than most English language books on communication and C4D the breadth of scholarship across many languages and countries (all translated into English or into Spanish for the Spanish edition in 2008). It thus provides a comprehensive representation of the writing about communication for social change.

Looking at the first part of the book which includes writings up to the new millennium, we get a sense of the historical sweep of the field of communication in general as well as of many of the contributors to the evolution of C4D. We find an excerpt from Schramm's 1964 classic on communication and national development, and writings of Paulo Freire, Luis Ramiro Beltran, Nora Quebral, Frank Ugboajah, Gloria Feliciano, Herbert Schiller, Juan Diaz Bordenave, Andreas Fuglesang, and many more who helped create the field of communication for social change. This review cannot possibly summarize the wealth of mate-

rial, but it can suggest a few ways that the readers might find it useful.

First, the materials are mostly brief, excerpts from longer publications. Anyone who wishes to capture the historical process of the field could use these materials from the latter half of the 20th century to sort out who wrote which ideas from what country at any given time. I have used it in my own research in this way. Second, the reader will have to pursue longer publications to grasp individual writers' ideas and make any connections between different writers who working about the same time. Third, the reader can grasp the different ways that the authors conceived of development communication in connection with social change from the excerpts, but a more in-depth view will demand a trip to the original. Finally, the abiding value of the collection arises in the enduring theme of communication for social change that has served as a touchstone for so many writers and thinkers over the past eight decades. The second half of the volume presents an equally large collection of writings in the four years of the millennium, a conclusive argument, if any were needed, that the field is alive and well in the new era.

E. World Congress on Communication for Development

The World Congress on Communication for Development (WCCD) took place in Rome in 2006. A significant meeting, it marked the first time that C4D had such a global meeting—over 900 participants from

all over the world came together to talk about communication in a development context. The three sponsors, The Communication Initiative, the UN Food and Agriculture Organization, and the World Bank, each have a strong involvement in development concerns as well as in communication, but this attempted to bring communication more directly into the development discourse. The report of the WCCD (Communication Initiative, 2007) provides useful reading because, in addition to detailing all participants and all papers, it gives a clear summary (pp. 1-121) of the major sections of the Congress and its conclusions: communication and health, governance, sustainability, and technology (called labs in the report), along with the overall recommendations from the Congress. The other substantial part of the report comes in the background paper by the Scientific Committee (pp. 209-292). Together, these two parts of the report define some of the areas of greatest interest and activity globally; in so doing, they identify problems and challenges for the C4D community. Both sections end with recommendations, but a theme runs through the whole report and, indeed, this formed a theme for the whole congress: how to put communication more centrally into the development discourse of the MDGs. There is no simple answer to this question, but this review suggests that different institutions all recognize the role of ICTs in their work. The role of C4D lies in showing how *both* human communication practice and ICTs can foster change and to define what this means for change.

5. Where to Look for the Field? The Internet, Institutional Reports, Journals, etc.

When I began this review, I had anticipated that I knew where I was going. But as I quickly began to realize, even a review for *COMMUNICATION RESEARCH TRENDS* that I had done a few years ago (McAnany, 2002) could not provide a guide to what I wanted to do here. I pointed out above that this review does not fit the model of an academic review of research in the strict sense for two reasons: first, because C4D as a field concerns not just theory but also policy and, more importantly, application; second, finding publications involves much more than simply searching a database in communication. The information about the field lies scattered across many specialized areas like health, population, agriculture, education, etc.

That makes the C4D literature both hard to find and aggregate, much less read and summarize. Also, an information explosion has accompanied the technology revolution of the last decades, and especially with the diffusion of the World Wide Web to every corner of the globe since the mid-to-late 1990s. Thus, it becomes a monumental task to even begin to explore the oceans of websites that have emerged in the last 10 years. I have surfed the web to find hundreds of websites for organizations in any country one can imagine, many with a collection of information, reports, and research results. The task at hand, then, is not to overwhelm readers with all of the information available but to point to a few examples that illustrate

the kinds of sources that might prove useful for different purposes.

First, a few websites who propose to do on an ongoing basis what I attempt here have provided an important source of information and synthesis (perhaps making this review redundant!). The best example of this comes from the *Communication Initiative Network* (*Comminet.com*), a website based in Victoria, Canada, that not only collects information about C4D from all parts of the globe, but provides useful summaries about specific topics, and then stores and categorizes the information in ways that allow people to search for specific topics and pursue special interests. The organization has a number of strategic partners and funders that allow it to provide up-to-date information in English and Spanish and have specialized websites for Latin America and Africa. There is an abundance of all kinds of information, news, research, etc. that is organized in a way that can be helpful to all kinds of C4D professionals. This is probably the most comprehensive website on the topic, but there are others as well.

The website of the Communication for Social Change Consortium (*cfsc.org*) provides a second example. This website constitutes only part of the larger organization, unlike the exclusively web-based Communication Initiative. The CFSC Consortium is an NGO working on projects in the field, but it has a strong website and a online magazine, MAZI, that provides current information and analysis on C4D issues and projects. It has also published a number of books and working papers available online. It has a well defined perspective for using communication for social change and is a new organization in this millennium.

A third example comes from the International Institute for Communication and Development/IICD (*iicd.org*), a non-profit NGO from the Netherlands that works in C4D in nine countries with 132 project partners in five sectors (education, environment, governance, health, and job creation). A relatively large NGO (with a budget of about \$7 million for 2009, about 75% coming from the Dutch government), it has

ties to both NGO and large donor initiatives. The value of looking at this website comes from the fact that, like many other C4D organizations around the world, IICD has a website that provides in-depth and ongoing information about its many projects, information that can prove useful for others looking for operational guidance for similar projects or for researchers looking to see what has succeeded. The annual reports provide evaluation outcomes that indicate that 40% of the projects that IICD has initiated over the years have become self-sustaining.

One can also find the kind of information that IICD produces for its website in larger organizations like the UN agencies, national aid agencies, foundations, and organizations like the World Bank. For example, a report, not published in an academic journal or book, Nobuya Inagaki's "Communicating the Impact of Communication for Development," appears as World Bank Working Paper #120 (2007). This scholarly summary of both modernization/diffusion and participation studies' outcomes would have found wider interest had the author published it in a communication journal. This kind of research does not make it into such academic sources (or into the indexing of communication databases) and unfortunately remains often unknown to the wider C4D community.

A final note relates to this review: I did a review of all of the issues of *Gazette*, a mainstream communication journal that we might expect to carry articles about C4D. Like Ogan et al. (2009), I found very few articles on C4D and like her team I concluded that communication journals may not provide the best source for keeping up with the field. On the other hand, even with Google, one still finds it difficult to navigate the web and know how to find the information needed. For now, I conclude that we need more and better summaries published in online formats such as The Communication Initiative does, in order that researchers can not only pull together a number of sources but offer summaries and interpretations in ways that make sense to readers in the C4D universe.

6. A New Paradigm for C4D: Social Entrepreneurs?

A new term has appeared in the development and social change field: social entrepreneurship (SE). It may sound like a contradiction because we have a strong association of entrepreneurship and capitalism

in many of its worst connotations. As is the case with many terms, its meaning depends on the definition given it by people who apply it. We have witnessed 50 years of battles over the definitions of development,

communication for development, participation, etc. The new SE term has grown in current discussions of C4D (The Communication Initiative website showed 155 hits in a search in August 2010), but its origins lie outside our field (Nichols, 2006).

No simple definition of the term exists, (but see Martin and Osberg, 2007, and Nichols, 2006); however, several clear examples of development practice help us understand the approach. Muhammad Yunus, founder of the Grameen Bank in Bangladesh and an originator of the microfinance concept in the 1970s could serve as a role model for SE. Yunus began with the idea, almost by accident, that small, unsecured loans to poor people succeeded not only as a good investment (with a repayment rate of 98%), but also as a way to promote people's own efforts to emerge from poverty (Yunus, 1999). He not only innovated with the idea of microfinance but also created a major development organization that by 2007 had 7,000,000 participants (with 97% of these women clients) and a number of other endeavors to help people improve job skills, health, and farming (Yunus, 2007). Two aspects of social entrepreneurship clearly emerge here: innovative ideas, tested in the field, and a focus on management of organizational practice.

Bill Drayton gives a second role model of this approach. Drayton founded the change organization, Ashoka, in 1980 with the goal of promoting social change through the recruitment and early support of social innovators. Bornstein (2007) has provided an in depth study of Ashoka over the last 30 years and gives a detailed description of how the Ashoka process works: (1) careful selection of people who have an innovative way of solving a social problem, field tested but still limited in scope; (2) support for the individual as a "fellow" for a period of a few years; (3) membership in the Ashoka process with other fellows; (4) outreach to others with the story of the fellows' projects; and (5) care, including monitoring the

results, and encouragement to change if results do not show promise. Ashoka has a very positive track record with its 2,000+ fellows to date who have achieved significant success in not only creating organizations to solve social problems, but have scaled them up to affect large numbers of people (cf. *ashoka.org*). Bornstein and Davis (2010) have recently summarized the social entrepreneurship experience beyond Drayton and Yunus to indicate that the idea has spread to others who are trying to solve significant social problems with the same approach that these two pioneered.

Communication does appear in some examples as part of this approach but no one has made a serious effort to include SE in the C4D discourse even though we see a beginning in the Communication Initiative website reports (*communit.com*). However, we do have examples of this approach on the ground without the use of the term (McAnany, 2009; Bornstein & Davis, 2010). What aspects of social entrepreneurship might be useful to include in C4D studies? Several very much overlap with participatory practices as well as with the application of ICTs in development. First, most SE approaches are initiated locally by people who think about solving a local problem, test it out, and pursue change over a long period and to greater scale. Second, innovative thinking means not following someone else's ideas (especially outside funders) but trying to adapt solutions to the local or regional context. Third, maintain an emphasis on careful management practices (only one of which consists of sustained funding) and a focus on results (however defined) that will help ensure survival and the scaling of the organization to promote significant change. Finally, although communication has not been an essential element of SE, people have noted many examples of its incorporation (McAnany, in preparation). In short, we find here another approach to incorporate into C4D in both practice and theory in this new millennium.

7. Conclusion

We can draw several conclusions from this review about both theory and practice in the context of this decade of the Millennium Development Goals.

First, the field of C4D remains alive and thriving on the ground, but it has not gained or maintained the center of attention in the larger communication field

for some years in its mainstream journals. Much of the work to collect data and even to summarize those data has shifted to those organizations that promote practice or who collect information online. Websites of these organization may serve as better sources for data and writing about C4D than academic books or journals. It

is not that there are not a number of academic institutions pursuing theory and policy studies concerning C4D (the Communication Initiative lists a large number globally), but other specialties like health, education, agronomy, policy studies, etc. have sometimes absorbed these pursuits; on the other hand communication studies have renamed their fields even though they pursue some of the same issues as before. Also, we should encourage a renewal of a more direct pursuit of C4D studies within the communication field, especially as this derives from universities close to a set of local issues (the University of the Philippines at Los Baños has provided an example of application and theory in the rural context for many decades).

Second, I placed this review in the context of the Millennium Development Goals because these goals manifest the global expression of conscience for all countries. If C4D will again play a practical role in the process of solving the urgent problems of poverty, health, children, women, and the inequities that underlie these issues, then academics need to help create the theories and policies that can help eradicate the problems in both the short and long term (2015 for the MDGs). I premise this belief on the fact that people in every society live in an increasingly connected world where communication is an important reality and the study of communication is critical. This study of communication needs to look at the most urgent problems facing societies and ask how communication can help in their solution. The MDGs have defined the problems and C4D has an important role in these global challenges.

A third conclusion grows out of a number of reports critical of development practice, whether from critical academic researchers or from the practitioners who have devoted lives to the endeavor. No simple solution can exist for the enormous development enterprise whose institutional structures have often made success unlikely if not impossible. Nor do we see any likelihood that these institutions with their large budgets will disappear any time soon. However, there seems to be some hope for change from within as voiced by the practitioners even with their criticism of the institutional practice. For this reason social entrepreneurs may claim attention from C4D. They work locally, seek independent funding, try to incorporate best organizational practices, and key on results, all within an attempt to innovate in attacking significant social problems.

Finally, the field of C4D still needs to convince the many development institutions working globally

that it deserves a place at the table. Whether it can do this remains the challenge of the next decade.

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\Some Websites for Communication for Development and Social Change

- aler.org*. Website of the Latin American Educational Radio Association; one of the earliest uses of media for development with first radio station begun in 1947.
- amarc.org*. Website of the World Association of Community Radio Broadcasters, a global organization that works for social change on a local level.
- cfcs.org*. Website for the Communication for Social Change Consortium that was created in 2003 and has both a strong online presence but also works in the field.
- communit.com*. Website of The Communication Initiative Network, an online network that is the most advanced one of its kind for C4D collections of information, data, and news. It is in English and Spanish but has global appeal.
- iicd.org*. Website for a large Dutch NGO, International Institute of Communication and Development, that works in both Africa and Latin America in over a hundred projects, primarily with different kinds of communication technologies in mainly rural areas with an emphasis on agriculture, education, and health.
- skoll.org*. Website for the Skoll Foundation whose mission is to foster social change through social entrepreneurship and communication; active through its fellowships to social entrepreneurs and other kinds of grants.
- soulcity.org.za*. Website of Soul City, one of the most successful Entertainment-Education projects; operates in South Africa but consults widely with other countries.

In addition to these websites, most of the C4D institutions cited in the text have their own websites that be found through different kinds of search engines with the name of the institution. There are many more websites available through a search like “communication for development and social change” on a search engine.

Book Reviews

Boellstorff, Tom. *Coming of Age in Second Life: An Anthropologist Explores the Virtually Human*. Princeton and Oxford: Princeton University Press, 2008. Pp. 336. ISBN13: 978-0-691-13528-1 (hbk.) \$32.95 (£22.95); 978-0-691-14627-0 (pb.–2010) \$22.95 (£15.95); 978-1-4008-2972-9 (e-Book) \$22.95.

Now available in paperback, this intriguing book in media ecology has won awards from both the Media Ecology Association and the Association of American Publishers. Upholding dual goals of a strong theoretical framework and ethnographic detail, the author uses

rigorous methodologies. Relying on Malinowski, Appadurai, and other classic thinkers in academic anthropology and sociology, Boellstorff explores the world of Second Life and its many implications for concepts of personhood and makes an important contribution to the investigation of cybersociality.

Organized into three parts, nine chapters, and helpfully illustrated by more than 20 imprints from the author's life online, the book chronicles Boellstorff as he travels through the literature of media ecology and the philosophical background for his entering into and legitimizing the virtual world as a "culture" in which he can work as a participant observer. The author used focus groups, surveys, polls, and 60 interviews, and other informal/observational conversations that provide data for analytical contexts. Between 1994, the benchmark period for early research of this type, and the time of Boellstorff's research, roughly a decade, participants in Second Life went from 100 people to 10 million users with 1.5 million logging on per month, and approximately 50,000 persons inworld at one time. Yet the virtual worlds are still considered "new" in terms of academic life course research, and while they borrow all aspects of the real world, the enterprise is at work remaking—not merely simulating—community, selfhood, personhood, and human nature, as the author asserts throughout his investigation. In the process of this exploration, Boellstorff addresses questions of sexuality, race, gender, intimacy, grief, grouping, and addiction to and within online worlds, and some of his comparative approaches between actual countries are intriguing. How users in Muslim and non-Muslim countries differ from users in Indonesia and the Western worlds are clearly the rich ore that future researchers in this world will want to explore. The highly readable prose of this narrative is transparent, honest, personal, and yet academically rigorous, and full of occasional surprises. For example, Boellstorff's admission that

Throughout my research I was struck by the banality of Second Life. Exotica could certainly be found, from castle in the sky to alts, furies, and gender transformations. Yet everyday Second Life was also mundane creativity, conversation, intimacy, shopping, entertainment, even tedium. As one resident put it "that's the dirty little secret of virtual worlds; all people end up doing is replicating their real lives." (p. 239)

The author raises the problem in his preparatory chapters about the rationale for producing a book: it is

old-fashioned, print on paper, without a website or DVD in the jacket. Boellstorff concludes that a book is valuable for the many ways in which it affirms the value of the human, which of course has everything to do with printing history, and the culture of the civilized encounter between reader and the real pages that are well crafted in this book.

—Claire Badaracco
Marquette University

Calvert, Sandra L. and Wilson, Barbara, J. (Eds.). *The Handbook of Children, Media, and Development.* Malden, MA: Wiley-Blackwell, 2008. Pp. x, 614. ISBN 978-1-4051-4417-9 (hbk.) \$209.95.

The recent Kaiser Family Foundation study of children between 8–18 years of age in the U.S. provides dramatic evidence that the role of media in children's lives continues to expand: not only are children spending more time than ever with media (7:38 hours per day), but because of significant increases in the simultaneous use of media, during that time they are exposed to 10:45 hours of media content (Rideout, Foehr, & Roberts, 2010). These statistics underscore the importance of the task taken on by Sandra L. Calvert and Barbara J. Wilson in assembling a handbook reflecting the current state of theorizing and knowledge about young people and their use of media, especially youth in the United States.

The foreword by Aletha C. Huston and the editors' introduction offer concise and thoughtful preludes to the substance of the handbook, which is divided into six parts: The Historical, Conceptual, and Financial Underpinnings of Media; Media Access and Differential Use Patterns; Cognitive Effects of Media: How and What Children Learn; Social Effects of Media; Health Effects of Media; and Media Policy and Interventions.

In Part I (The Historical, Conceptual, and Financial Underpinnings of Media), the contributors consider the factors that shape the children's media environment, including the historical development of children's media and the public's expectations and recurring concerns over each "new" medium (Chapter 1 by Ellen Wartella and Michael Robb). The second chapter by Alice Cahn, Terry Kalagian, and Catherine Lyon contrasts four major business models underlying children's media exemplified by media practices in the U.S., Canada, France, and Japan.

The four chapters that constitute Part II (Media Access and Differential Use Patterns) take a close

look at the changes that occur in media use across the span of childhood and adolescence in line with cognitive and social development (Chapter 3 by Ronda Scantlin); the important influence of race and ethnicity (Chapter 4 by Bradley S. Greenberg and Dana E. Mastro) and gender (Chapter 5 by Stacey J. T. Hust and Jane D. Brown) on children's media use habits and how media content is processed, as well as the typical representations of race and ethnicity, and gender in media programming accessed by children; and finally, the dynamics of children's media use within the context of the family (Chapter 6 by Alison Alexander).

Part III (Cognitive Effects of Media: How and What Children Learn) contains four chapters. The first two focus more on the cognitive processes associated with different media symbol systems and forms than on media content per se. Chapter 7 by Rachel Barr includes a much-understudied emphasis on infants and Chapter 8 by Kaveri Subrahmanyam and Patricia Greenfield introduces the reader to their developmental theory of media understanding and use based on the types of representational processes utilized by a particular medium, the product of more than a two decade-old program of research. Heather L. Kirkorian and Daniel R. Anderson (Chapter 9) summarize the state of theory and research in educational media, providing a helpful summary of the known moderators of the effectiveness of educational media and evidence for transfer of learning from educational media, an important issue that has yet to receive much research attention. A final chapter on children's exposure to news and reality shows completes this section (Chapter 10 by Stacy L. Smith, Katherine M. Pieper, and Emily J. Moyer-Guse). Linking news content with developmental theories of children's capacity to understand news content, the authors then focus mainly on children's fear responses in response to news.

Part IV focuses on "Social Effects of Media." Here we find attention to two areas that have been central to the study of youth and media: violence (treated in chapter 11 by Barbara J. Wilson) and prosocial effects of media exposure in a chapter by Marie-Louise Mares, Edward Palmer, and Tia Sullivan. Both chapters provide thorough summaries of the theoretical approaches and research findings in these two areas. Dorothy G. Singer and Jerome L. Singer, two of the foremost researchers in the area of television and imagination or creativity in children, review research in this area and expand their discussion to include video

games and Internet environments such as MUDs in Chapter 13. Cynthia Hoffner (Chapter 14) focuses on the Internet exclusively as she summarizes how the Internet can be used to establish different types of social relationships and in identity formation. Finally, in one of the areas in which developmental differences have been most clearly tested, children's fear responses to media entertainment is the focus of Chapter 15 by Patti M. Valkenburg and Moniek Buijzen.

Chapters dealing with health effects are included in Part V. Research on a relatively new issue of increasing concern in the U.S.—the relationship between children's media use and childhood obesity—is examined in Chapter 16 by Elizabeth A. Vandewater and Hope M. Cummings. Kristen Harrison and Veronica Hefner summarize the now considerable corpus of research on the nexus between body image and other types of eating disorders like anorexia and bulimia (Chapter 17), and identify the outstanding theoretical and research questions to guide future research. Advertising figures prominently in all of these health issues, but it receives its own treatment—including the important developmental findings on children's ability to understand advertising as a form of persuasion—in Chapter 18 by Brian Young. Part V ends with a chapter on the impact of media exposure to tobacco, alcohol, and drugs on adolescents (Chapter 19 by Dina L. G. Borzekowski and Victor C. Strasburger). Attention is given here to the studies that show the deleterious impact of media exposure through advertising and entertainment programming on teens' attitudes and behaviors, and those that document the impact of campaigns designed to prevent teens from adopting favorable attitudes and behaviors toward these substances.

The final part of the book, Part VI, deals with media policy and interventions regarding media content reaching youth that has generated both enthusiasm and concern. The Children's Television Act, covered in Chapter 20, falls into the first category, where Sandra L. Calvert reviews the history and controversies associated with content designed to meet the federal guidelines of educational/informational programming in the U.S., and research evidence about the frequency and impact of viewing these programs on children. One of the major sources of public concern has been children's exposure to sexually explicit content through television and the Internet. Chapter 21 by Joah Iannotta deals with this issue, providing an excellent history and analysis of the regulatory efforts, court challenges, and

principles that may guide regulatory policy of sexually explicit content. Since the mid 1970s, four professional health organizations (the American Psychological Association, the American Academy of Pediatrics, the American Medical Association, and the American Academy of Child and Adolescent Psychiatry) developed positions on media that could be used by health practitioners. Chapter 22 by Marie Evans Schmidt, David S. Bickham, Amy Branner, and Michael Rich makes a valuable contribution to the volume by comparing the policies and recommendations of each organization. Chapter 23 by Douglas A. Gentile reviews the rating systems for various types of media, along with a summary of the research into parent and child use of the ratings. The final chapter (Chapter 24) by Jennifer L. Chakroff and Amy I. Nathanson examines the literature on parents and schools as sources of intervention and mediation on the use and impact of media on children.

Throughout the book, the authors offer attention to developmental variations in how children use and respond to media form and content. In addition, the chapters offer accessible and meaningful summaries of existing work in the most common topical areas studied in the field, as well as underlying theoretical explanations for the effects studied. One of the volume's strengths is that the authors attempt to be fairly inclusive of the various forms of children's media. Some topics remain unaddressed in the handbook, however. Little attention is given to the topic of media and children's political socialization (the main emphasis in the chapter on news mainly relates to fear outcomes associated with exposure), nor to their use of music for individual and social development. Finally, greater emphasis on research that addresses youth as content producers (not simply consumers) of a variety of media shared over the Internet would provide a more nuanced perspective of the meanings that young people create around media.

As one would expect of this kind of handbook, the book contains bibliographic references and indices.

—Christine M. Bachen
Santa Clara University

References

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Campbell, Heidi A. *When Religion Meets New Media*. London and New York: Routledge, 2010. Pp 193. ISBN 978-0-415-34957-4 (pb.) \$35.95.

This is the fourth book in the excellent series on media, religion, and culture edited by Stewart Hoover, Jolyon Mitchell, and David Morgan. In previous publications in the series, Mara Einstein took up the commercial marketing of religion; David Morgan, the visual mediation of religion; and Stewart Hoover, the theoretical framework for the study of religion in the Media Age. In this volume, Heidi Campbell examines how religions negotiate borders and the social and cultural processes of meaning-making using new media technology. This work has advanced the field as Campbell makes a compelling case for her argument that a robust scholarly approach within the study of media, religion, and culture is needed as it applies to media technology. The author provides the rigorous, comprehensive level of analysis grounding her discussion in the history and traditions of the community as determinative of the currency and wisdom informing new media use, and how orthodox and fundamentalist believers' "core values" (p. 88) contextualize their uses of new media. To follow through on her analysis blurs further the distinctions once made between secular and sacred public cultures, and places those academic discussions within their own historical continuum. Her book fills the need she sees as part of her conclusion, for more work that examines religious communities as technology users, as opposed to niche groups trapped by a technological framework imposed upon them, forcing them to either accept or resist. Instead, she argues that religious constituencies are in fact "active participants in the meaning-making processes surrounding technology" (p. 187). Fundamentalist or Orthodox groups approach the diffusion of innovative new media from the ground of their own history, ideals, political viewpoints, as Campbell demonstrates in her extended case studies and ethnographies. Their adaptation of new media to serve their own purposes influences the development of the technology productions and shapes their use by others in the mass marketplace of beliefs. Production is a two-way street, and religious users ought to be viewed as engaged in the social discourse, as technology productions assume a social life of their own, constituting an *ummah* or interconnected global religious public that is as aware as it is observant.

In the first chapter, Campbell explicates comprehensively the relevant scholarship in the literature of

media, religion, and culture concerning religious communities and the Internet; the second chapter is a rigorous exposition of her methodology. Chapter 3 takes up the historical “baseline” (p. 64) for religious approaches to new media as the author takes the readers into an Orthodox Jewish home, into their lived understanding of Shabbat, and then demonstrates through ethnographic description the ancient traditions in the town of Bnei Brak in Jerusalem. Campbell describes how the family uses technology in the home and in society, explaining the many prohibitions of ancient laws concerning the Sabbath. This section is one of the highlights of the book in terms of the author’s first-person experience as participant observer: Her work in the Middle East is a fascinating illustration, as is the later chapter on the kosher cell phone (Ch. 7), of how users adapt their use of new media to uphold ancient laws.

In the fourth chapter, Campbell extends her argument beyond historical and ethnographic analysis, arguing that media use is negotiated through the filter of the social life of the group; to illustrate this argument she explores how communal values inform Islamic responses to media, using a broad range of contemporary examples. Among them are Campbell’s interviews in the Arab-Israeli town of Baqa al Garbia in 2006, asking young people about their use of new media. The preacher Amr Khaled is widely popular, a multimedia entrepreneur of beliefs. To see this phenomenon in the Middle East, particularly among the young, sheds light on the movement among the “new band of ‘veiled-again’ Islam,” (p. 91) and is bound to stimulate discussion about the two contrary social forces that are in conflict, the legalistic approach of Western Europe that wants to forbid wearing of veils in the name of nationalism and the force of globalized new media that cultivates the presumption that religious identity is a privilege that precedes nationalism.

The fifth chapter examines the process of how Jews, Muslims, Christians, and Evangelicals enter a journey of adaptation, and use new media to connect with the larger social world, to evangelize, cultivate religious practice, and grow their faith traditions. The data in this chapter concerning Islam and Judaism is fascinating, fresh, original, and rich; the data about Anglicanism and other Christian faiths is also useful. In the sixth chapter, Campbell takes up evidence from mainline Protestantism, data gathered through personal interviewing, and reiterates the communication theory about framing that lends scholarly contexts for these examples of communal discourse. Chapter 7 is a stand-

alone piece on the case of the kosher cell phone. It could be used in an undergraduate media and religion class as well as a more advanced academic group. Finally, in the eighth chapter, Campbell identifies the trends and consequences of these progressions in the use and adaptation of new media by religious groups, not the least of which is how people view the idea of religious authority as it has been traditionally defined offline, and how traditional religions will cope with the behaviors based on new conceptions of belonging groups and loyalty, as changed by online communities. This is an outstanding, highly readable book, a contribution as well as a challenge to the field of media, religion, and cultural studies and how the idea of belief—popular, particular, political—is changed by new media technology.

The book concludes with a lengthy bibliography and an index.

—Claire Badaracco
Marquette University

Chakravartty, Paula and Yuezhi Zhao (Eds.) *Global Communications: Toward a Transcultural Economy*. New York: Rowman & Littlefield, Inc., 2008. Pp.359. ISBN 978-0-7425-4044-6, 0-7425-4044-8 (hbk.) \$84.95; 978-0-7425-4045-3, 0-7425-4045-6 (pb.) \$34.95.

This book is set toward the end of the Bush presidency and the Iraq War (2006-2007) and intends to critique the neoliberal policy initiatives of the 1990s’ Washington Consensus. This not to say that the concerns about globalization and political economy are not central to concerns of today, only that the context has changed somewhat since the beginning of the book’s conception with the major economic crisis of 2008 and its repercussions. The editors in their Introduction indicate their perspective: “We follow a long tradition of critical media studies that places communication within the broader political economic and cultural processes and treats communication research as an inherently integrative exercise that cuts across disciplinary lines” (p. 10). The chapters address the problems of globalization and modernization that are taking place around the world in a variety of countries, primarily of the global South. Moreover, the editors have chosen to include more junior and mid-career scholars with a larger than usual representation of women. Their stance and that of their authors is one where a more nuanced approach to critical political and cultural analysis does

not automatically see markets or state power as the enemy but one that “underscores a more complex and relational understanding of the state, market, and civil society as conventionally conceptualized in media studies” (p. 16). In short, this book will not simply reproduce research from past decades about globalization and modernization but address the issues of inequality, democratization, and power in a more nuanced and empirically grounded way from many parts of our changing world.

Part 1 addresses State and Communication Politics and consists of five chapters on China (by Zhao), Post Communist Russia (by Koltsova), Singapore (by Sim), the European Union (by Sarikakis), and Venezuela (by Duffy and Everton). With exception of the final chapter, the first four seem to take less of a political stance and attempt to explain the complexity of state and media market structures in terms of globalization and cultural transformations. Zhao has perhaps the most difficult task of arguing about the future of not only the media’s control under an authoritarian state (even that assertion might be questioned), but about the very future of state capitalism in China. The Russian case tries to explain (but not condemn) the transition of Russian media back to a more state controlled system in the Putin era. Sim provides a very detailed analysis of the Singapore government’s media policy of building national identity that is critical but not denunciatory. Sarikakis simply points to the continuing tension of policies that advocate the EU’s desire to protect cultural identities engendered by media and a neoliberal inclination to allow media markets to expand. The chapter on Venezuela’s media campaign under Chavez is perhaps the most straightforward in its advocacy. All of the chapters introduce a variety of sophisticated theoretical arguments in their analyses that move the field of global communication studies forward.

Part Two on Media Markets and Cultural Transformations contains four chapters on Japanese popular culture and markets (by Iwabuchi), cultural exports from Ghana (by Boateng), Arab reality television (by Kraidy), and Spanish language media in the U.S. (by Castenada). Iwabuchi provides a sophisticated analysis of popular media flows among East Asian nations, and he concludes that although the decentering of globalized media needs to move beyond the analysis of Hollywood’s dominant position in this process, he also acknowledges that the increasing cultural flows in East Asia (though somewhat free from Hollywood)

reflect cultural asymmetry even within this space. The other chapter in this section that calls for attention is that of Kraidy whose analysis of the rise of Arab reality television and the specific case study of the most popular television show in Arab countries up to that time (2004), *Star Academy* (a contest among 16 participants from a variety of Arab speaking societies) is empirically grounded and convincing. The hybrid nature of the program leads Kraidy to an expansion of political economic and cultural analysis in terms of cultural transnational research in this area.

Part Three on Civil Society and Multiple Publics addresses the issues of modernization and globalization in a variety of countries: Afghanistan (by Thobani), Sub-Saharan Africa (by Aginam), Palestine (by Sourri), and India (by Chakravarty). The chapter on Africa by Aginam emphasizes the efforts of some non-profit media organizations in Nigeria and South Africa to advocate for more freedom of expression in the media through lessening of government regulations, but as the author argues this advocacy does not take into account the strengthening of market forces in growing commercial media in the region. The last chapter in the book by Chakravarty is also worth noting as it dissects the complexity of labor in Bangalore and India’s move into high technology while at the same time the large majority of work in India remains the domain of poorer castes. As in many other chapters, this one is careful and nuanced so that one gains insight as well as a perspective on communication labor that is not often reflected in Western news media. In short, I strongly recommend this book for those interested in fresh insights into globalization, modernization, and social and cultural relations of communication.

There are references, chapter notes, and an index.

—Emile McAnany
Santa Clara University

Coombs, W. Timothy. *Ongoing Crisis Communication: Planning, Managing, and Responding* (2nd edition). Los Angeles: SAGE Publications, 2007. Pp. xiii, 209. ISBN 978-1-4129-4991-0 (hbk.) \$96.95; 978-1-4129-4992-7 (pk.) \$57.95.

The second edition of *Ongoing Crisis Communication: Planning, Managing, and Responding* captures many changes and growing insights of the crisis management process. In addition, the book clearly explains some of the Internet complexity added to the crisis management process. The author is success-

ful in providing (a) “a resource that integrates and organizes a wide array of practitioner and research writings about crisis management” (p. xi) and (b) “a body of knowledge that aids managers, researchers, and educators” (p. xi).

The book begins by contextualizing crisis management. Specifically, Chapter 1, “A Need for More Crisis Management Knowledge,” focuses on defining crisis and crisis management. In addition, the chapter puts into context the importance of crisis management, as well as acknowledges that “developing a comprehensive crisis management program (CMP) which captures the ongoing nature of crisis management is not an easy task” (p. 1). Coombs is successful in linking effective crisis planning to the effective navigation of diverse sets of crisis management writings and diverse areas of knowledge ranging from small-group decision making to evaluation methods.

In Chapter 2, “Outline for an Ongoing Approach to Crisis Management,” different models for the crisis management process are discussed in brief detail. The models provide the grounding for Coombs’ three-stage approach—(1) Pre-crisis, (2) Crisis Event, and (3) Post-crisis—which also provides the organizing framework for the book.

Stage One, Pre-crisis, is discussed in Chapters 3 through 6. Chapter 3, “Prevention: Finding Warning Signs,” focuses primarily on the basic element of crisis warning signal detection, a three-part process including (1) identifying the sources of information to be scanned; (2) deciding how information collection will be completed; and (3) evaluating collected information for its crisis potential (p. 22). Eventually, procedures need to be set in order to funnel scanning information to the crisis team, who then move into a prevention phase. Thus, Chapter 4, “Taking Preventative Measures,” discusses a basic crisis prevention process “to defuse a crisis by attending to the warning signs and risks” (p. 50). An essential part of that process is communication. Coombs organizes the prevention process communication among three contributing organizational functions—issues management, risk assessment, and reputation management. Specifically, Coombs states “Issues management requires communication with stakeholders; risk reduction, such as training, is a communication process; and reputation management is heavily dependent on communication to relay action and policies to stakeholders” (p. 51). Finally, Chapters 5 and 6 deal with crisis preparation. The two chapters are best summarized by Coombs statement that “all organizations

should prepare to handle crises by addressing six concerns: (1) diagnosing vulnerabilities, (2) assessing crisis types, (3) selecting and training a crisis team, (4) selecting and training a spokesperson, (5) developing a crisis management plan (CMP), and (6) reviewing the communication system” (p. 63). Chapter 5, “Crisis Preparation: Part I,” covers the first four concerns; and Chapter 6, “Crisis Preparation: Part II,” covers the other two concerns. Chapter 6 also provides detail about 15 elements contained in long crisis management plans, as well as what elements can be eliminated to create abbreviated versions.

Stage Two, Crisis Event, is discussed in the next two chapters. Chapter 7, “Crisis Recognition,” is a strong chapter focused on information. The author states “crisis management team members must be aware of the problems associated with information collection, knowledge creation, and knowledge management” (p. 104). Coombs effectively “reviews research concerning the pitfalls associated with information collection, processing, and dissemination, along with ideas for combating these problems” (p. 104). Central topics to Chapter 8, “Crisis Response,” include crisis response strategies and external crisis communication. Coombs argues that “discussions of external crisis communication must include form and content. Form is how the response should be presented. Content is what is said” (p. 128). On one hand, the author states that “form recommendations for crisis communication are to be quick, consistent, and open” (p. 128). On the other hand, the author states that “crisis response content can be divided into three sequential categories: (1) instructing information, (2) adjusting information, and (3) reputation management” (p. 133).

Stage Three, Post-crisis, is covered in Chapter 9, “Post-crisis Concerns.” The chapter effectively focuses on crisis management performance evaluation ranging from data collection to the final report, complete with an executive summary and recommendations. At the end of the chapter the author (a) discusses institutional or organizational memory—because lessons should be remembered; and (b) reviews “the follow-up activities a crisis manager may need to perform and how the postcrisis actions naturally lead back to crisis preparation” (p. 151).

Although the three-stage approach is briefly explained in this review, the depth of information received within each chapter as both individual chapters and a collection of chapters makes this book a definite read for organization practitioners in many fields

and educators. The second edition is definitely an asset in helping support the argument that crisis management is needed in all organizations. In the final chapter of the book, "Final Observations and Lessons," the author highlights four lessons to reinforce "the utility of the continuous crisis management approach" (p. 165). The first lesson stresses that "crisis management is not a simple collection of various actions relevant only during a training drill or actual crisis. Rather, crisis management is an ongoing process of intricate, interwoven steps" (p. 165). The second lesson reinforces that specific knowledge, skills, and traits are associated with effective crisis managers. Thus, selection and training of crisis personnel should seek to maximize those knowledge, skills, and traits (p. 165). The third lesson emphasizes that crisis management involves the development and maintenance of procedures designed to improve the flow of information and knowledge before, during, and after a crisis. Finally, the fourth lesson reinforces the need for new technologies to be integrated into the crisis management process (p. 165).

The book also provides an appendix listing of possible case studies, a reference list, and an index. The book is suitable for a variety of industry practitioners, scholars, faculty, and students in fields such as communication studies, public relations, business management, and emergency management. Naturally, the book would serve as a strong textbook for a crisis communication course.

—Jennifer F. Wood
Millersville University of Pennsylvania

Cowan, Douglas E. *Sacred Terror: Religion and Horror on the Silver Screen*. Waco, TX: Baylor University Press, 2008. Pp. x, 315. ISBN 978-60258-018-3 (hbk.) \$24.95.

Religion has not disappeared from popular culture, but makes regular appearances, particularly in film. Cowan's exploration focuses on terror because for him, the two key questions become, "What do we fear?" and "Why religion?" "That is, what are the particular fears that cinema horror reveals to us, and, with all the nonreligious sources of horror in the *real* world, why does the *reel* world continually come back to the religious as a font of inspiration for those things that frighten us?" (p. 5). The questions open up a window onto popular culture by illuminating issues of the supernatural, the role of sanctuaries and clergy, and "the popular notion of religion as a cultural and socie-

tal good" (pp. 6-7). Terror, then, tells us about ourselves and our understanding of what we don't understand—and the ways in which we push those things into religion. Cowan sums up the argument in this way: "religiously oriented cinema horror remains a significant material disclosure of deeply embedded cultural fears of the supernatural and an equally entrenched ambivalence about the place and power of religion in society as the principal means of negotiating those fears" (p. 9).

Cowan sums up the discussion of and the mechanism for this process in the term, "sociophobics." By this he refers broadly to fear as a social phenomenon, one that is produced and reproduced by the social interactions among people. More specifically, he defines it as "rather than simply a psychological state or set of physical reactions to adverse stimuli, sociophobics suggests that what we fear, how we fear, and the ways in which we react to fear are profoundly shaped by the cultures in which we live" (p. 171). As cinema takes on a dominant role as storyteller and teacher, one should not be surprised to find it teaching fear (pp. 56-59). Given religion's changing role in society, one should also not be surprised to see the fear of the supernatural—once fitted into a religious world view of demons, devils, and everlasting punishments (themselves a privileged place for the imagination)—bleed over from religion into the cinema.

After two introductory chapters in which he positions his argument, Cowan explicates his theme through commentary on popular films interspersed with discussion of one or another aspect of the sociophobic mechanisms rooted in them. He considers five key themes: the fear of supernatural creatures (angels and demons), the fear of sacred places, the fear of death, the fear of Satan and supernatural evil, and the fear of the flesh and fanaticism.

A typical but powerful chapter examines internalized and externalized evil in the person of Satan. Cowan begins with an autobiographical account of his first viewing of *The Exorcist* (dir., Friedkin, 1973) and a brief plot summary, then turns to its reception in various cultures around the world. He uses that discussion to examine the phenomenon of possession and exorcism. As a contrast, but one geared to extend the theme, he turns of *Rosemary's Baby* (dir., Polanski, 1968). Again, after a plot summary, he uses the film and its reception to open a discussion on what we fear and how we fear.

Cowan places his discussions of sociophobics in the larger realm of film criticism and film study. Many

critics and academic students of film have examined horror and its roles. This provides the larger place for an exploration of specifically religious horror—a horror that works even for non-religious people. Cowan terms it “denying catharsis” and “the persistence of possibility,” that is, a horror that does not easily end (p. 259).

The book, thoroughly assembled, provides a detailed look at this subgenre of film. At times, Cowan seems a bit ambivalent towards his theme: how (or better why) does a secularized society hold onto such religious concepts? Do we need monsters when we live through too many experiences of evil already? Do these films play a positive or negative role? And, though he does consider various cultures in some chapters, Cowan’s chief focus remains on the United States, perhaps not surprising with its history of film productions.

The book has a filmography, a 30-page bibliography, and an index.

—Paul A. Soukup, S.J.
Santa Clara University

Craig, Steve. *Out of the Dark: A History of Radio and Rural America.* Tuscaloosa: University of Alabama Press, 2009. Pp. xxvi, 228. ISBN 978-0-8173-1663-1 (hbk.) \$42.00.

In mind’s eye I can still see it: noon dinner on the farm in the 1950s, scarcely daring to breathe as WOW radio broadcasts the day’s cattle prices from the Omaha Livestock Exchange. That’s how crucial this news was to my father and uncle. We could exhale during the weather forecast that followed but speaking was not allowed until the commercial.

From Steve Craig’s excellent book on the history of rural radio, it appears that such scenes were common throughout rural America well into the age of TV. And this is just one example of the impact of radio on rural America.

According to Craig, the role of radio in breaking down the cultural isolation that characterized rural America prior to the spread of radio in the 1920s and 1930s has been largely unappreciated (p. 165). He credits radio with bringing rural Americans into the mainstream, “hearing the same news, entertainment, and advertising as did their urban contemporaries” (p. 73). This book documents not only what happened but how it happened. It is thus an important contribution to both the history of radio and rural sociology.

Craig notes that radio was born in cities and spread more slowly through rural areas due to sparse

population. When the federal government began regulating radio in the 1920s for technological reasons, it further set back the growth of rural radio by awarding the most powerful frequencies to clear channel stations in major cities. Small stations run by land grant universities that emphasized agricultural programming were among the losers because they could not afford to build powerful transmitters (p. 26). Even so, by the end of the 1920s, 1.4 million farms were equipped with radios (p. 21). Many rural families purchased their first radios during the 1930s despite being hard hit by the Depression; by 1940, nearly 70% of farm families owned a set and well over 80% outside the South (pp. 77-78).

The U.S. Department of Agriculture used rural radio stations to spread news of new farming techniques and to educate homemakers about gardening, canning, and nutrition. President Roosevelt’s Fireside Chats built support for his New Deal in farm states, and rural audiences enjoyed many of the same network news, sports, and entertainment programs as city audiences. Music tastes, however, differed. Farm audiences strongly preferred country, folk, and gospel music to the jazz and classical music that urban listeners favored (p. 83). Radio eventually played a key role in introducing city audiences to country music, turning it mainstream.

Craig discusses the post-war decline of network radio and the resulting growth in small town stations when the Federal Communications Commission made obtaining such licenses easier. Other topics include advertising and rural radio and the decline of rural radio due to the impact of the Internet.

This well-written, readable book includes both statistical data and stories that bring rural radio alive. It is extensively footnoted and includes a lengthy bibliography and index. I especially enjoyed the account of how Shenandoah, Iowa’s two competing radio station turned this community of 5,500 into a tourist attraction with a music festival that drew thousands (p. 63-64). I had no idea that stations in a town just across the Missouri River from my home were so important in radio history.

I am guessing that many people with rural roots would resonate to this book even if they don’t teach media history as I do. Too often, media historians ignore the history of media outside New York and Washington, DC. This book is a welcome addition to that literature and the overall history of radio. In addition, if call letters like KRVN (Lexington, Nebraska),

WCCO (Minneapolis) or WHO (Des Moines) make you nostalgic, you may enjoy this book.

—Eileen Wirth
Creighton University

Duhe, Sandra C. (Ed.). *New Media and Public Relations*. New York: Peter Lang, 2007. Pp. xiv, 472. ISBN 978-1-4331-0124-1 (hbk.) \$139.95; 978-0-8204-8801-1 (pb.) \$55.95.

This 472-page book of essays by 52 authors on the ways social media are changing public relations looks intimidating, but it may prove to be one of the most useful handbooks you have ever acquired, especially if you can't imagine Twittering your every thought or texting someone sitting across the room.

Like it or not, Internet-based social media ranging from websites and blogs to Wikis and Facebook and MySpace have changed communication in general and public relations in particular. This book explains what is happening and the implications for doing PR. Various segments of the book should appeal to a range of audiences including students and professors, public relations professionals, and citizen advocacy groups.

The book is divided into clearly labeled sections that make it easy for an individual to locate relevant information. I am guessing that relatively few readers will want to tackle the entire book, especially the first section on theory that is written in academic language that may strike a practitioner as arcane.

My only serious criticism of this book is that these chapters are the first that readers encounter. I can't imagine many of my PR friends trying to absorb chapters like "Structuralist Approach to the Life Cycle of the Internet . . . Participation." They might never realize how much good material they will miss if they don't skip over the theory and return to it after they are hooked on understanding the impact of the online revolution.

One of the most instructive chapters is actually in the theory section. It's called "Public Relations and Complexity Thinking in the Age of Transparency." This chapter describes the way in which the Internet has made it difficult or impossible for powerful entities to control the release of information to any audience that cares to get it. All it takes is one disgruntled person to spread information worldwide.

Obviously this gives advocacy groups and even cranks the most powerful weapon imaginable (the point of many of the book's case studies on advocacy).

PR practitioners may understand this but many of their bosses don't or don't choose to. Like it or not, they live in an era where transparency is no longer optional and PR practitioners will be forced to deliver this unwelcome news. "Not to be underestimated is the courage required for practitioners to challenge outdated or inaccurate thinking in organizations, particularly when conventional command-and-control models and a lack of transparency appear to have served the bottom line of an organization well" (p. 72).

A major portion of the book is devoted to essays that define major social networking and communication terms and tools and explain how PR practitioners can use them. This "hands-on" section alone makes the book worth acquiring for members of generations who are embarrassed because they are hazy on what a "Wiki" is or clueless about how blogging could be useful. There's even a good essay about the risks of unmediated blogs on an organization's website.

Professors who are updating their PR courses with social media/networking components (like me) will find these chapters excellent sources of lecture material. The students will most likely know all the terms and have experience using many of the tools. However they will not understand their use in PR, let alone some of the risks.

For practitioners, the essays on use of online media in crisis communication, media relations, and fundraising are a quick tutorial in updating procedures based on timeless principles. None of this is rocket science but the essays should take the mystery and fear out of adapting PR efforts to new technology if that's relevant.

The book contains numerous case study essays that might make this a good supplemental reader for a PR Case Studies book or give advocacy groups ideas on what has worked elsewhere. Since many of these examples are international, such as a fascinating piece on the impact of the Internet on the Arab world, this book might also be used in international mass communication courses.

In short, I highly recommend this book to a wide range of audiences with the caveat that very few people will find all of it interesting or useful. Each essay contains its own bibliography; there is a detailed table of contents but no index. This book will occupy a prominent place in my bookcase except when I pull it down for guidance or to prepare a lecture.

—Eileen Wirth
Creighton University

Fink, Arlene. *Conducting Research Literature Reviews: From the Internet to Paper.* Thousand Oaks, CA: Sage Publications, 2009. Pp. xiii, 256 ISBN 978-1-4129-7189-8 (pb.) \$44.95

Arlene Fink succeeds in constructing an effective blueprint for building a thorough literature review for any research project. The book's success lies in its explanation of the process by continually showing an illustrated paradigm of the elements of a successful literature review, while using each chapter to explain each element.

Chapter 1 lays the foundation for the process by exactly describing a literature review and the reasons for conducting one. The key strength of this chapter lies in breaking down the types of research one conducts, in which the literature review is a key factor. The chapter explains the differences between experimental and observational studies, while also stating guidelines as to what constitutes an effective study when choosing them for citation. Another highlight of this chapter is not only Fink's mentioning of frequently-used online research databases, but the visual representations of them, while she explains the best searching strategies.

Chapter 2 covers the searching and screening process. Fink instructs the reader how to locate the studies for citation in the literature review based on research design and sampling, and once again, takes the time to explain each concept. This chapter continues in assisting the new graduate student in the familiarization process of not only the literature review, but the research process itself. For example, Fink explains the importance of how methodological quality indicates how well a study has met its goals, regarding its design and implementation. She concludes her point by emphasizing that methodological quality is one of the key criteria one should use to distinguish effective studies for use in literature reviews from the ineffective ones. The chapter serves as the first of two parts that explains the screening process. Fink covers the sampling process as a foundation that distinguishes an effective study from an ineffective one. This chapter also explains the types of frequently-used sampling and provides clear and understandable examples.

Chapter 3 covers the second part, regarding the searching and screening process. Here, Fink continues to link understanding the literature review with understanding the foundations of the research process. This is a recurring emphasis of the book's key point: to understand the process of conducting a literature

review is to understand a key foundation of effective research. For example, Fink emphasizes the key point that an effective literature review is methodologically sound through trustworthiness of the information. Not only does she cover the types of data collection, she also shows examples of suggested potential data sources based on various research questions. Here, the reader actually sees the connection between the research question and the steps in research designed to answer the question. Fink continues to use the explanation of the literature review's importance by continuing to explain more key foundational research elements. She does this by explaining the importance of reliability and validity in a study. In addition, she explains the role of independent and dependent variables in research and shows examples.

Chapter 4 continues the thorough representation of the process. Fink dedicates this chapter to showing the reader how to ensure accuracy when constructing their own literature review. The chapter first ensures that the reader understands the process by defining the literature review an additional time. The chapter then covers the importance of understanding when a study is eligible for review by demonstrating the search process for a study that meets the criteria. Here, Fink demonstrates that after conducting the online database search using strategic keywords, one can read the information in the abstracts and use this to separate articles that are possibly eligible for review from those that are not. The last part of the chapter contains a useful literature review training manual. This is a helpful blueprint that readers can use to answer each of their questions when conducting their own literature reviews. The researcher at any level now has a great blueprint where they can now double-check their own progress and thoroughness when conducting their literature reviews.

The fifth and final chapter covers the synthesis of the content of the literature and the evaluation of its contributing to the overall information quality of the literature review. This chapter explains the process by emphasizing how an effective literature review describes the current knowledge of a chosen research topic and explains that topic's research findings. The chapter also emphasizes the effective literature review's success in describing the quality of the current research that is being observed. The chapter also explains the steps for conducting an effective meta-analysis, examples of the process, and the explanation of its importance, as the last key consideration in the process.

Conducting Research Literature Reviews: From the Internet to Paper proves to be such an effective accompaniment to the research process that it serves as a foundational text for the researcher yet provides a clear and thorough blueprint for the graduate student. Fink has succeeded in providing a much-needed text for helping all researchers construct effective literature reviews for their research purposes.

—Patrick Stearns
Morgan State University

Grace, Pamela. *The Religious Film: Christianity and the Hagiopic*. Chichester, UK: Wiley-Blackwell, 2009. Pp. xii, 180. ISBN 978-1-4051-6026-1 (pb.) \$31.95.

The religious film has a long history—almost as long as film making itself, with early cinema presenting passion plays from 1897 on, each one a set of tableaux from the trial and death of Jesus. Other religious films have followed fairly consistently in the U.S. and Europe, many of them focused either on the life of Christ or on the life of one saint or another. Writing in the “New Approaches to Film Genre” Series, Grace proposes that such films constitute a genre she calls the “hagiopic.” The idea of such a genre makes a certain amount of sense: Film makers have returned to these topics over and over again; particular styles of representation of the “holy” have taken root in film conventions; and audiences have come to expect specific topics and aesthetic styles.

The first three chapters of *The Religious Film* set out the overall parameters of the discussion. Chapter 1 introduces the key concepts (conventions, themes, heroes, key ideas). Chapter 2 offers a history of the religious film from the first Passion Plays to the most recent *The Passion of the Christ* (dir., Gibson, 2004). Grace claims that the films of the silent era more or less defined the genre with screenplays based on Passion Plays, on the Gospels, or on lives of the saints (especially Joan of Arc). A few other saints appear, as do biblical films. Unfortunately, this chapter also reveals one of the chief weaknesses of the book: Nowhere does Grace clearly set out the generic conventions of the “hagiopic,” though she often indicates that one film or another adapts or falls away from those conventions. Her inclusion of the biblical epics like *Ben Hur* seems to violate her own guidelines about the “hagiopic’s” basis in the life of Christ or the life of a given saint. Since she also limits the relevant saints to Therese and Bernadette, her canon for the “hagiopic” emerges as a

fairly limited one. A close empirical investigation of the initial films in the genre could have provided a stronger foundation for the later discussion and could have offered grounds for the implicit recognition that not every religious film qualifies as a “hagiopic.”

Chapter 3, another of the more theoretical overview chapters, examines film criticism, particularly that addressing religious films. Here the reader learns about the definition of film genre, writings on transcendental style and sacramental film style, and commentaries on films about saints. The chapter also introduces Jesus films, biblical films, and Christ figures in films. Grace rejects the Christ figure category and, in this chapter, the epics like *Ben Hur* from the “hagiopic” genre. While introducing some of the vast literature on religion and film, the chapter does not go far enough in delimiting the new genre.

The rest of *The Religious Film* offers case studies of films, to allow the reader to see how the “hagiopic” genre can help film study and film analysis. Chapter 4 uses *King of Kings* (dir., Ray, 1961) to anchor a discussion of spectacle and anti-spectacle. Grace also points out how the film resolves some generic challenges—how to represent Christ, how to incorporate audience-pleasing, but non-biblical, elements, and so on. Chapter 5 goes back almost two decades to trace the emergence of the life-of-the-saints films, placing *The Song of Bernadette* (dir., King, 1943) under the spotlight. Much of this chapter, though, summarizes the film rather than developing the generic conventions of such films.

Chapter 5 moves closer to the contemporary period to examine a subgenre that challenges the very genre of the “hagiopic”—the Gospel or religious musical. Both the earlier *Jesus Christ Superstar* (dir., Jewison, 1973) and the remake, *Jesus Christ Superstar* (dir., Edwards and Morris, 2000), provide the model; *Godspell* (dir., Greene, 1973) is dismissed as “a more whimsical and far less polished work” (p. 91) and not considered because it consists of varied stage forms (despite the history in Chapter 2 of the tableau staging of the Passion Plays). The commentary on the Superstar films again traces the plot elements and identifies some reception issues. Chapter 6 examines what Grace calls “alterative hagiopics”: lives of Jesus that “reject many or all of the ideas and stylistic conventions associated with popular religious films” (p. 103). The examination of *The Gospel According to Matthew* (dir., Pasolini, 1964) and *Jesus of Montreal* (dir., Arcand, 1989) deconstructs the genre that she had so carefully described in earlier chapters. Once again,

much of the chapter consists of a narrative summary of the films.

Chapter 8 continues pairing films, but turns from lives of Christ to lives of the saints, in this case one saint: Joan of Arc. The chapter examines *The Passion of Joan of Arc* (dir., Dreyer, 1928) and *The Messenger: The Story of Joan of Arc* (dir., Besson, 1999). Many films have told the story of Joan of Arc, but Grace chooses these two to illustrate the range of narrative liberty that film makers have taken, with Dreyer using the trial transcripts for his script and Besson almost completely fictionalizing the story. Because Schrader (1988) had used Dreyer's film as an exemplar of his idea of transcendental style, Grace fruitfully applies this concept first introduced in Chapter 3 to this kind of "hagiopic." Finally, Chapter 9 offers a final pairing, returning to lives of Christ: *The Last Temptation of Christ* (dir., Scorsese, 1988) and *The Passion of the Christ*. Both these films exemplify a sacrificial theme in "hagiopics." Grace chooses to introduce the films through the controversies they engendered on their release and through a discussion of their source materials. That approach could work quite well, but the relation of these two elements to the overall genre remains unclear.

The Religious Film offers an interesting way to organize this subset of films addressing Christian figures and themes, but does not go far enough. Its one-page conclusion leaves the reader wondering what to make of all the films, and its lack of overall clarity about the choice of films exemplifying the genre leaves the reader unsure of how to apply the analysis beyond these few films. While the book does mention any number of other religious films, it does not help the reader classify them even within its central theme. To be sure, Grace has identified an important area of study, one that we should extend. For example, one can only wonder whether it might apply to religious figures beyond Christianity or to Christian-themed films arising in non-U.S. or non-European settings.

The book has notes, a brief bibliography, and an index, but surprisingly no filmography.

—Paul A. Soukup, S.J.
Santa Clara University

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Schrader, P. (1988). *Transcendental style in film: Ozu, Bresson, Dreyer*. Berkeley and Los Angeles: University of California Press.

Hartley, John and Kelly McWilliam (Eds.). *Story Circle: Digital Storytelling Around the World*. Malden, MA and Oxford: Wiley-Blackwell, 2009. Pp. 307. ISBN 978-1-4051-8058-0 (pb.) \$36.95.

Living within a paradigm shift can be both unsettling and exciting. Most people reading this book (or this review) know the feeling. The editors explain:

Digital storytelling . . . emerged as part of broader cultural shifts, including a profound change in models of media communication. As contemporary societies move from manufacturing industry to knowledge-based service economies, the entire array of large-scale and society-wide communication is undergoing a kind of paradigm shift, across the range of entertainment, business, and citizenship. (p. 4)

Digital storytelling represents "something of a social movement." It is, quite simply, using user-friendly digital equipment to create and share an individual's personal story.

Story circle workshops are a vital part of the movement. In such workshops a leader helps individuals in the group articulate their story by creating a script, selecting visuals, and producing the presentation. As they work through this process together, the group becomes invested in each other's story in a deeply collaborative way. When the video stories are shared at the end there's hardly a dry eye in the group.

This opportunity for individual self-expression is where the digital storytelling power lies; just ask any Facebook or YouTube fan—or any blogger for that matter.

This volume is a helpful collection of chapters written by digital storytelling practitioners around the globe. Introductory chapters explain this phenomenon, its context in TV stories, and the global diffusion of this community media practice.

The foundational practices section includes an analysis of the Center for Digital Storytelling in California ("where it all started") by Joe Lambert. This section also features the BBC digital storytelling project ("Capture Wales"), a visit to the Australian Centre for the Moving Image, and a look at radio storytelling.

Part III gives specific examples of digital storytelling in Euro-African life, in Brazil, Australia, Southeast Asia, Scandinavia, Belgium, Wales, and London. The fourth part of the book explores emergent practices: in play, in China, with youth, in education, and in working with organizations and cultural institu-

tions. Zooming in on one particular chapter here by Knut Lundby can be helpful. Lundby is the editor of two other digital storytelling books I have found particularly rich (2008, 2009). His chapter in this volume is entitled “The Matrices of Digital Storytelling: Examples from Scandinavia” (pp. 176-187). Lundby is professor of Media Studies in the Department of Media and Communication, University of Oslo, Norway. He was founding director of InterMedia, researching design, communication, and learning in digital environments. He is also the Director of the International Mediatized Stories project focusing on digital storytelling among youth.

In his chapter in this book Lundby discusses culture and hegemony, referring to the “path-breaking” book by the Latin-American scholar Jesús Martín-Barbero (1993). “To place the media—large- or small-scale—in the field of mediations is to place them in a process of cultural transformation” writes Lundby. “Martín-Barbero made his cultural or counter-cultural argument for what would today be termed user-generated content long before that term arose and before the digital tools were available” (p. 182). So *mediation* is key.

Lundby notes, “digital technologies as new cultural tools may change the practices of storytelling” (p. 185). New social media are dramatic proof as Facebook and YouTube have surprised us with their format, their openness, and their popularity.

This book raises for me a number of aspects of the global digital storytelling movement:

- The role of digital tools and stories in the face of journalism’s flux
- The role of *participation* as a component of *power*—for the poor, the disabled, and women, for example
- The impact of personal stories in building and maintaining communities
- The connection between digital storytelling and the dramatic global growth and power of mobile phone use, especially in developing nations
- The application of this story model in classroom teaching and its potential in building cross-cultural relations

Of course, as several authors in this book note, this movement takes us beyond literacy, beyond even media literacy (which trains us to critique media stories composed by *others*, rather than ourselves).

Daniel Meadows and Jenny Kidd, authors of a BBC digital storytelling project note in this volume

that we have moved forward very little from the Raymond Williams definition of interactivity as mere *reactivity*. They conclude:

The challenge for the future is to have many more forms for people to use—video postcards, if you like—forms which are less difficult to master. . . . [M]ostly the tools that people need are the tools of empowerment—confidence, self-belief, and assistance with scriptwriting and skill acquisition. (pp. 115- 116)

—Frances Forde Plude
Notre Dame College, Cleveland

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- Martín Barbero, J. (1993). *Communication, culture, and hegemony: From the media to mediations*. (E. Fox & R. A. White, trans.). London and Newbury Park, CA: Sage Publications.

Jacquette, Dale. *Journalistic Ethics: Moral Responsibility in the Media* (Basic Ethics in Action Series). Upper Saddle River, NJ: Pearson/Prentice Hall, 2007. ISBN 0-13-182539-9 (pb.) \$39.20 / £23.99.

Jacquette sets out to offer a critical exploration of key concepts and the moral decision making involved in journalistic ethics. In Britain, polls have consistently shown that journalists are not trusted by the general public and this, together with the problems and challenges that are presented by an ever more competitive industry, mean that journalistic ethics are being questioned, possibly more than they have ever previously been questioned before.

The book’s chapters begin with an introduction called “What Journalists Do?” and the author sums up journalistic ethics in an injunction that journalists provide “maximally relevant truth telling in the public interest” (p. 1), noting that this “seemingly innocent sounding description” raises philosophical issues directly relevant to professional journalism and that if we want to hold journalists to be morally responsible for the truthful content of their product, then we must not ask them to do something that they are incapable of doing—for instance, while a reporter may report on an earthquake, he/she cannot be expected to stop that earthquake. Jacquette draws on Kant in saying that “ought” implies “can,” but the two may be incompati-

ble with actuality. To tell the truth is a noble idea (*ibid.*) but can conflict with real-life pressures, some of which relate to the fact that publishing and broadcasting are generally businesses, and general business ethics are not always compatible with journalism. Journalists have special moral rights and responsibilities—as do their consumers. It is for this reason that Jacquette (p. 3) writes that the journalistic rights and responsibilities, moral rights and principles discussed in this book, are derived from one single statement of the journalist's professional calling: The moral imperative of professional journalism, its purpose, and what it requires of its practitioners, is to provide relevant truth telling in the public interest. Codes of ethics, the author says, give us valuable insight into journalists' perception of the limits within which they believe they must work in order to gather, edit, and report news. (A variety of codes of practice are printed at the end of the book, pp. 282-291.)

Jacquette notes (p. 4) that moral instruction, in the form of a professional 10 commandments, even though valuable, does not explain or justify the reasons that sets of rules are appropriate. It is for this reason that Jacquette attempts to clarify journalism's aims and purposes and to reveal the philosophical basis of journalistic moral rights and responsibilities. Journalistic ethics are, Jacquette says, a special topic area in applied professional ethics (p. 11), and he adds that news has now become a form of entertainment. In Britain, I once heard this summarized as "There is death, plague, war, and destruction in various parts of the world, but, on the bright side, there is a poodle in Croydon which can dance." This infotainment, he notes, brings its own moral issues, but he adds that entertainment pieces can assist in the knitting together of a community; assist in allowing us to understand current events differently, sometimes through their comic values; and can provide perspectives on popular culture. This can often be justified as being in the public interest. I found the most worrying part of this chapter the initial quotation from Geoffrey C. Ward: "Journalism is merely history's first draft" (p. xiii). While I have myself studied old newspapers during research projects, one can often see bias coming through. How do we draw history from such broadcasting and press? Will Internet journalism (often freer) be archived and accessible in the future? More immediately, how do consumers draw truthful information from media?

Truth telling is the topic of Chapter 1. Jacquette uses three case studies, two of which are cases that are

perhaps more familiar to the American constituency, while the "*Newsweek* and the Holy Koran at Guantánamo Bay" example will be more familiar elsewhere. The author points to the problems associated with a variety of stories, noting that journalists would be wrong to try to satisfy what they themselves consider morally objectionable interests—through giving confidential medical information about people, for instance. The chapter, like all the others, ends with a summary of its content.

Chapter 2 considers journalistic rights and responsibilities and journalists' legal and moral rights, again with three case studies. Chapter 3, "Moral Ideals and Workaday Journalistic Realities" deals with moral ideals and possible conflicts between these ideals and the market reality. In this chapter, Jacquette considers four case studies and the pros and cons of the mass media age. He suggests that while television is a good way to spread news, it can also be a highly profitable business and there may here be a clash between responsibility and the need to contribute to a profitable business, which brings its own problematics. He also looks at problems raised by possible conflicts between the need to keep advertising sponsorship and income-drawing benefactors, and the need to report truthfully or, indeed, to report on a story at all. Journalists also face a conflict between the need to keep a business profitable and their need to stand firm against financial intimidation (pp. 80ff.).

Chapter 4 discusses press freedom. The free press, he writes, is an ideal moral abstraction and so draws all the same ambiguities and qualifications as discussions on freedom in general (p. 95). He states that notions of press freedom would not be expected to include license to publish child pornography, sensitive military secrets, or instructions on how to make pipe bombs. A society, he writes (p. 97), is particularly at risk of undermining press freedom when its vital interests are threatened by the availability of certain types of information. At this point, responsible leaders must take measures to help citizens to become more secure by preventing potentially damaging facts from being too widely disseminated, and he points to the qualification of the free exercise of the free press in a worst case scenario (Trager & Dickerson, 1999). In the U.S., he says, there is constitutional protection of journalistic freedoms and this, if on the right track, correctly formulates an ethical ideal of press freedom (p. 99). While he asks what the significance of appending a Bill of Rights to the Constitution might be, he notes that

there are no definitive answers to his question, but suggests that this is a product of the Enlightenment, itself almost an exclusive product of European philosophy and science. While this had an effect, many in early American society still equated morality and political authority with religious dogma and this was problematic. The fathers of the American nation wished to limit the impact of religious dogma on the social fabric. This fear or concern, together with religious wars, Inquisitions, “holy” Crusades, and internecine conflict between different sects assisted in the enforcement of legal separation between Church and state (p. 105). While nobody was legally bound or forbidden from practicing a religion, and no religion was awarded privilege under the U.S. Constitution, religion was not to be a actor in political decision-making. The case study, printed from page 115 onwards, considers a 2003 report from Reporters Without Borders noting that the United States and Italy have relatively low rankings in regard to press freedom, further noting that wealth and press freedom are not always related.

Chapter 5, “Censorship and Withholding Information for the Greater Good,” begins by saying that a free press (and we must extrapolate from this, free media) is among the most important moral rights of a free people and journalists must take advantage of this right, from which every person ideally benefits (p. 126). Following the previous observation that press freedom is neither an absolute nor an unconditional freedom, journalism must be exercised within limits established on a society’s legitimate interests, particularly where security and individual societal members’ protection are concerned. He notes that there are real-life situations where fundamental journalistic ethics to maximize relevant truth telling must be qualified by the public interest. In such cases, there must be a sufficiently good reason for censorship, or the voluntary withholding of information, for the greater good, and there must always be explicit provision for the restoration of full journalistic freedom as soon as possible. Following an exploration of the philosophical and historical background to censorship, Jacqueline writes that an exact explanation and philosophical justification of censorship, as well as a proper theory of censorship, is important in deciding whether censorship is justified. This prevents censorship abuse and can prevent censors from “taking society down a slippery slope leading to more and more censorship, less and less freedom of the press, and finally to the subversion and co-option of a free press for purposes of political, religious, or big

business propaganda” (p. 129). He suggests that there are three principles for the control of censorship: the Interdependence of a Free Society and a Free Press; the obligation to Maximize Relevant Truth, and the Distinguishing of Morally Justified Censorship. To test these principles, he looks at a number of so-called “hard cases.”

Chapter 6 considers the protection of confidential sources and problems caused by the use of such sources to application of the fundamental moral principles of journalistic ethics. Journalists must provide relevant truth telling in the public interest, but problems attached to the use of confidential sources are particularly interesting here. The chapter explores ethics relating to the use and protection of anonymous news sources and notes that these issues are more complex than may at first be thought, but the chapter concludes that journalists have a moral right and responsibility for the use and protection of these confidential sources. In Chapter 7, questions are raised about privacy and about the breaking of contracts, such as the publication of photographs of celebrity weddings granted to one magazine when another publishes “spoiler” pictures. When is it right to publish photographs or stories about “celebrities” when they may want privacy? Does their “celebrityhood” abnegate normal privacy needs and normal common decency? Is it right, I would ask, to broadcast or print pictures of bereaved people going to see the body of their lost loved one or to film family members at a funeral? In Italy, there often cases where reporters thrust microphones almost up the nose of bereaved parents when a child has been lost, either in a natural disaster or through murder. How can this be justified? How are parents supposed to feel in such a case, and why should they be asked? He also writes here about the reporting of suicides and, once again, uses the example of the paparazzi involved in the “Princess Diana and Dodi Al Fayed” tragedy. Will they never be allowed to rest in peace?

Chapter 8 studies objectivity, perspective, and bias. What exactly is objectivity? Without high standards of objectivity, Jacqueline says (p. 209), journalists cannot be expected to deliver the quality of news-reporting that informed decision-making may require. To continue, he looks at the notion that journalists may be in breach of journalistic ethics when they “become part of the story.” As he says, there is not a cut-and-dried response to this question. Here, he notes that technology may mean that there is “an almost irresistible incentive for journalists to place themselves on

the ground of news occurrences in order to send back immediate photostreams and commentary” (p. 210). In an era of 24 hour news broadcasts, the channels have a gaping maw that must be fed and, in my opinion, this has dangers. The need to get the story first, the scoop, has resulted in the need to be even speedier than before. This means that stories are often broadcast or published with little elaboration. As Jacquette notes, persons under observation often behave differently than they otherwise would, and while journalists are emphatically not supposed to create news in order to have something on which to report (*ibid.*), there are ways in which journalists can have a part in the events on which they are supposed to report that is both less obvious and less morally objectionable. Journalists are supposed to observe and report, but in a war zone it would be difficult for them not to become involved in the events which they must observe and report. Sometimes, the events in which they are involved result in the journalist becoming so repulsed that he/she becomes morally and intellectually incapable of remaining objective (p. 214). Examples given here are of Bosnia and Rwanda. While objectivity is to be lauded, I cannot but think that it would be a poor journalist who did not become morally, intellectually, and emotionally involved in reporting on, say, a genocide. Even that luminary of British broadcasting, Richard Dimbleby, could not entirely disguise his emotions on entering a concentration camp at the end of World War II. On page 232, Jacquette writes that there are strains of contemporary philosophy that argue that all efforts to discover and share truths are doomed to failure due to the layering of interpretations between perception and judgement. Such scepticism has now gone beyond the philosophers and has gained credence with many others. This poses particular challenges to journalistic truth telling. From this viewpoint, there are no facts but only interpretations, so interpreters will gravitate towards one way of considering something rather than to another. This intellectual culture has spread to journalists, he suggests. Other problems that arise in regard to bias, objectivity, and perspective are the use of conjecture and speculation in the news as well as use of unsubstantiated polls and opinion. Where one stops people to poll them, who those people are, and how questions are asked, will affect the results obtained and when, as Jacquette suggests in relation to the 2000 American Presidential election, such unfounded results are given as concrete evidence, they may affect the eventual results. Yet, one must remember, as he says,

they have no more background truth than does consulting Tarot cards or the Ouija board (p. 239).

Chapter 9 pursues the topic of journalistic perspective through consideration of the ethics of editorial license. Jacquette notes that opinion columns in newspapers, or comment pieces in broadcasting, mean that opinions rather than facts are put into the public domain. While there is, as the author agrees, a place for such opinion pieces, they must be acknowledged as such and be differentiated from articles that report fact. Here, he compares the rights and responsibilities of the editorial staff with those of the journalist. The fact-value gap is studied philosophically and there is a short discussion on “spin.” It is evident that, as Jacquette says (p. 260), the moral choices of those involved in editing and writing editorials must be questioned and answered just as much as the choices made by those reporting stories must. As part of this chapter, the author suggests professional editorial guidelines for editorial writers and ways to promote editorial pluralism. To my mind, the way to do this is by having a media industry that has the possibility to broadcast or publish a variety of opinions. Just because one does not agree with the editorial of a particular newspaper or broadcaster, it does not mean that that person or company should not be free to express it. It is on this that freedom of speech should be based—and here I am not suggesting that we accept hate speech. However, as recent elections have shown in Europe, there is a fairly large group of people who have certain unpopular and even distressing viewpoints—freedom of speech should mean that we can argue with them loudly and vocally, while respecting that they are free to believe certain things.

The final chapter is about journalism as a force for social good, using both historical and more contemporary examples (Twain’s Congo pamphlet, the London 7/7 bombings, and Hurricane Katrina). Jacquette repeats Stobel’s theory that a

free press will enable a free people to reach the right decisions about what its government is doing both domestically and in its foreign policy. Journalism makes the facts available in such a compelling fashion that no government in a free pluralistic society can in the long run sustain a morally objectionable decision. (p. 278)

He notes that, once again, new technologies may have some bearing on truthful reporting—the possibilities presented by digital photography, for instance. Technology, following Postman, “encourages if not

necessitates the transformation of informative journalistic reporting and analysis, with its almost exclusive lock on viewing time and the public's information, into a dangerous form of entertainment" (p. 279). Technology, Postman avers, is not innocent, and Jacquette suggests that the ideal would be for governments, regardless of technology, to be prevented from bending "a free and independent press . . . to the government's purpose" (p. 250), and that the free press helps a nation to properly guide itself.

The book has an extensive bibliography and is well-referenced. Given its summaries and the questions it asks in each of its chapters, together with the case studies that it employs, this book would be particularly useful for media and journalism students and their teachers, but also for those studying history, politics, and philosophy. In addition, anyone interested in the news or who works as a journalist would find it useful and interesting. It is both informative and thought-provoking.

—Maria Way
Journalism & Mass Communication
University of Westminster

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Trager, R. & Dickerson, D. L. (1999). *Freedom of expression in the 21st century*. Thousand Oaks, CA: Pine Forge Press.

L'Etang, Jacquie. *Public Relations: Concepts, Practice, and Critique*. Los Angeles: Sage Publications, 2008. Pp. xiii, 290. ISBN 978-1-4129-3048-2 (pb.) \$50.95.

Public Relations: Concepts, Practice, and Critique "aims to provide a critical introduction to key concepts and issues in public relations, and to convey something of critical thinking processes" (p. viii). The author explores the field of public relations through a series of core themes, issues, and concepts such as "promotional culture, globalization, and celebrity, in addition to more predictable topics, such as risk, image, and impression management" (pp. viii-ix). The author clearly states that "this book does not teach the administrative logistics or *technic* of public relations, although it discusses its *praxis*" (p. xi). Therefore, this review is organized around key concepts emphasized by L'Etang within the 12 chapters of the book.

Chapter 1, "Introduction: Critical Thinking and Interdisciplinary Perspectives," focuses on eight key concepts—assumptions, critical theory, critical thinking, dominant paradigm, functionalism, interdiscipli-

nary, paradigm, and reflexivity. The chapter is effective in challenging academic and practitioner readers to be "self-aware of their assumptions and approaches to public relations ideas and practice" (p. 15). Chapter 2, "Public Relations: Defining the Discipline and the Practice," combines functional and critical approaches to define the discipline and its practice. Specifically, 12 key concepts effectively develop this chapter. The key concepts include evaluation, linearity, othering, professionalism, propaganda, psyops, public, public opinion, public relations, public sphere, strategic public relations, and system of knowledge. Overall the chapter effectively reviews the concepts to explain the existence and purpose of public relations.

Chapter 3, "Reputation, Image, and Impression Management," focuses on four key concepts—identity, image, impression management, and reputation. The chapter takes "a broad approach linking interpersonal and organizational communication concepts." The author states that it is important for these four concepts to be "applied to individuals (including PR practitioners) and organizations" (p. 68). The chapter is a strategic counterpart to Chapter 4 ("Risk, Issues, and Ethics") which elaborates concepts as interlinked issues central to public relations work in reputation management (p. 70). The chapter "combines both *functional applied* concerns and *critical ethical* questions" (p. 70) to examine 19 concepts—from business ethics and corporate governance to corporate punishment, corporate social responsibility, and criminal liability. It also discusses risk assessment, risk management, and systems theory. The chapter effectively links "the study of public relations to challenging questions about moral values, social organization and control, which suggests connections between PR practice and power" (p. 95).

Next, Chapter 5, "Public Affairs and the Public Sphere," effectively highlights important environmental features that influence public affairs and political communication. By examining 11 key concepts—interest groups, lobbying, political communication, political marketing, private sphere, public, public affairs, public opinion, public sphere, stakeholder, and think tank—the author clearly outlines "key framework of the public sphere, the space which is targeted by many public relations practitioners on behalf of their organizations and clients" (p. 116). The next chapter ("Media Perspectives: Critique, Effects, and Evaluation") "takes a media studies approach in relation to public relations" (p. 119). In this chapter the author works to address the "lack of understanding of

the media environment, its pressures, and its autonomy” through 15 key concepts—agenda setting, content analysis, dominant paradigm, gatekeeping, journalism studies, media evaluation, media events, media framing, media sociology, media studies, mega-events, primary definition, propaganda, secondary definition, and source-media relations. The chapter is effectively designed to help public relations educators, students, and practitioners to see “the world through the eyes of journalists, journalism students, and critical media theorists” (p. 120).

Chapter 7, “Health Communication and Social Marketing,” “focuses on problems of communication in health and science, key issues and the limits of psychological approaches that ignore social, political, and economic contexts” (p. 136). Through the examination of 20 key concepts—anti-health campaign, circuit of interaction, circuit of mass communication, community-based health promotion, corporate social responsibility, critical psychology, entertainment-education, health education, health promotion, mass media fantasy, media advocacy, media panic, mediating science, persuasion, pseudo health campaign, public health campaign, various publics, public understanding of science, social marketing, and stakeholders—the author raises some important “challenges that face policy-makers and the sponsors of health communication, for whom public relations practitioners might work” (p. 136). The author argues “that although psychology and strategies of persuasive communication have their place,” (p. 156) health communicators also must develop an understanding of the context of health behaviors by taking into account broader political, economic and social contexts.

Next, the author argues that “public relations work intersects with the notion of management at various different levels,” (p. 159). Specifically, seven levels are discussed including project management, time management, people management, financial management, strategic management, creative management, and communication management. Thus, Chapter 8 (“Public Relations and Management”) uses 17 key concepts—administrative management, bureaucratic management, change agency, classical management, circular response, communication management, creativity, creolization, discourse, discourse analysis, excellence theory, human relations, managerialism, management fashion, management guru, organizational change, and scientific management—to provide a backdrop for managerial competence. Specifically, the author argues

that “public relations work requires various degrees of managerial competence at all levels” (p. 159).

Although public relations may be defined as a management function it cannot be dismissed from organizational communication. L’Etang argues that “we are all organizational veterans with diverse experiences of organizational cultures” (p. 187). Thus, in Chapter 9 (“Organizational Communication: Understanding and Researching Organizations”), the author gives an overview of nine key concepts—communication audit, corporate and social responsibility, creativity, organizational climate, organizational communication, organizational culture organizational development, organizational symbolism, and paradigm—“that are relevant to public relations practice, particularly in relation to employee communications and the research processes entailed in conducting communication audits” (p. 187). In addition, the chapter acknowledges “some of the deeper (and in some cases, darker) complexities of organizational life which impact public relations work particularly in its roles of relationship management, ‘culture change’ and tasks related to corporate identity” (p. 210).

The author goes further to address promotional culture. Specifically, L’Etang argues that “public relations as a cultural practice can be analyzed for its role in reproducing or negotiating culture” (p. 211). Chapter 10, “Public Relations in ‘Promotional Culture’ and ‘in Everyday Life,’” examines 10 key concepts—ranging from celebrity, cultural intermediaries, and cultural studies, to impression management, lifestyle, and promotional culture. A goal of the chapter is to “broaden ideas about public relations as a cultural practice as opposed to a professional practice or area of work” (p. 228). The chapter successfully engages readers into critical thinking as it “suggests a new line of thinking in relation to ‘PR and everyday life’ and the value of phenomenological research” (p. 228). The chapter strongly set the stage for Chapter 11, “Public Relations in a Globalized World,” which addresses PR as cultural diplomacy by exploring 14 key concepts—anti-capitalism, cultural diplomacy, cultural imperialism, global culture, globalization, glocalization, intercultural communication, international communication, international public relations, localization, McDonaldization, multicultural communication, subaltern studies, and technological determinism. Overall, Chapter 11 “presents an alternative framework for thinking about the PR role in a globalized world. The model can be applied to explore

assumptions that lie behind PR work at a range of levels, from small organization to state PR or international organizations . . . or corporate bodies” (p. 243).

Finally, Chapter 12, “Key Thinkers and Thought in Public Relations,” “returns to themes of the first chapter—paradigms and critical thinking” (p. 244). The chapter primarily focuses on nine key concepts—meta-theory, organizational social capital, othered, positivism, postmodernism, post-positivism, rhetoric, sociology of the media, and Theory of Communicative Action. However, the author clearly develops the chapter by providing a brief of history of PR scholarship ranging from the dominant paradigm—excellence and symmetry—to the more critical and cultural perspectives such as the feminist approach, the relational approach, the communitarian approach, the rhetorical approach and the critical paradigm.

The listing of key concepts used to organize this book review should not be taken for granted. The diverse key concepts offer a significant picture of all the ways public relations can be examined and discussed within and among multiple disciplines. The effective way the key concepts are used to engage individuals into critical thinking cannot be overstated. As a collective each chapter effectively encompasses “a series of reflective questions and exercises to help the reader develop his or her own views and to be aware of their own analytic processes” (p. viii). Other effective elements of each chapter are boxes titled “Before You Read A Single Word” and “Chapter Aims.” The book definitely requires that readers engage in critical thinking. The book also provides a 20-page bibliography and an index. Taking a very divergent approach from traditional public relations textbooks, this book is ideal for classroom settings that place an emphasis on developing skills of reflexivity and critical thinking. If it is not used as a primary textbook, then it should be noted that the book also would be a strong supplementary text in public relations—especially Chapter 2 which “covers a breath of issues, including basic definitions of public relations and public relations work in practice; public relations processes; public relations as a professionalizing occupation; and the connections between PR, ‘psy-ops’ and propaganda” (p. ix). However, the textbook also would be an effective supplementary textbook in communication courses focused on health communication, organizational communication, political communication, intercultural communication, internation-

al communication, critical and cultural studies, and public relations management.

—Jennifer F. Wood, Ph.D.
Millersville University of Pennsylvania

McPhail, Thomas L. (Ed.). *Development Communication: Reframing the Role of the Media*. Malden, MA: Wiley-Blackwell, 2009. ISBN 978-1-4051-8794-7 (pb.) \$41.95.

To become conversant in the field, its history, and the current situation you must read *Development Communication: Reframing the Role of the Media*. Development communication, according to the editor, Thomas L. McPhail is “the process of intervening in a systematic or strategic manner with either media (print, radio, television, video, and the Internet), or education (training, literacy, schooling) for the purpose of positive social change” (p. 3).

McPhail, recognizing a moment of change, hopes to move the theoretical and thereby practical discussion occurring in the field forward in productive directions. One trajectory of thought asks why the dominant top-down model (modernization theory) in development communication projects failed to improve people’s lives in the southern hemisphere. Another trajectory of thought centers on the complex network of foundations and non-governmental organizations working toward development communication goals globally and the potential for these efforts related to global media and culture. A third trajectory recognizes the roles of communication and information technology and feminist thought in holistic approaches to development communication.

Despite these multiple trajectories, one is not bogged down with cumbersome ideas. Instead, one is gratified by how useful the material is. It is an efficient way to become conversant in the field and demonstrates why upper division undergraduate students or graduate students engaged in the study of development communication should read these 11 chapters. McPhail uses the first five chapters to orient the reader to the history of development communication, the dominant theory (modernization), and theoretical responses to it (liberation theology, cultural imperialism, participatory communication, entertainment-education), along with a brief review of seminal texts. There is a clear chapter on the United Nations and its associated agencies, task forces, commissions, and forums that work on development communication efforts. Another accessible

chapter traces “the rise of NGOs” along with the major American foundations that have a history in development communication. These include the Carnegie, Ford, and Rockefeller foundations. McPhail informs the reader of the mission and goals of each NGO, as well as the successes and recent controversies associated with each. McPhail’s last introductory chapter covers the current state of globalization and world culture—specifically, the influence of the World Trade Organization, the International Network for Cultural Diversity, and UNESCO’s work related to cultural diversity. With appreciated brevity, McPhail outlines the goals of each and discusses the future prospects of these organizations given their power. Related to media conglomerates, McPhail states:

In this global market there are a few LCDs’ [less developed countries] media successes outside of the Hollywood world. These include India’s Bollywood, Asian animation movies, or Brazilian and Mexican telenovelas. The U.S., on the other hand, is certainly trying to promote further their philosophies such as privatization, liberalization, free enterprise, and market forces, as well as see their products go global—ranging from Disney, to the Simpsons and MTV, to Google and Microsoft. (p. 96)

For an edited volume, *Development Communication* is a cohesive read because of the ratio of editor authored chapters (six) to contributor authored chapters (five). McPhail includes these contributors because he considers these authors to be “selected experts.” The sixth chapter is on the conceptualization of communication and information technologies. In it, the authors offer a four-cell context-technology (C-T) scheme adapted from Jackson’s (1996) framework. After the details of the C-T scheme are covered, the authors call for “development scholars to rethink the concepts of change and change agents in their theorizing about the relationship between ICTs [information communication technologies] and national structures and processes,” (p. 120) and advocate for the integrationist perspective.

Chapter 7 explores factors that widen the global digital divide, from what LCDs have in common to the economic and social power inequalities that prevent adequate progress. In this way, Chapter 7 accomplishes its goals. The authors of the eighth chapter point to the absence of attention to gender in development communication thought. Luz Estella Porras and H. Leslie Steeves view five approaches to development commu-

nication through a feminist lens to illustrate their point. The approaches are modernization, political economy, spirituality for liberation, post-development thought and post-colonial studies, and embodiment. These authors argue for “a holistic approach that includes the consideration of non-material elements of development including discourse and spirituality, as well as political and economic questions, with a foundational awareness of women’s embodied experience” (p. 145). The writing is accessible, the transitions are smooth, and helpful examples of development communication in action effortlessly build the reader’s grasp of the subject. Chapter 9 is an exciting and illustrative case study of a health intervention for sex workers in India.

As mentioned above, by the book’s end one feels conversant in the area of development communication. If used as a text for class, Chapter 9’s case study could serve to model an assignment having students apply one or more approaches in development communication to a specific development communication effort. The students could choose the project and evaluate the application. Chapter 10 is another case study of the Roma project, wherein the author examines development rhetorics in a set of Open Society Initiative reports. The goal was to discover what development model dominates in a development communication project for Roma people, commonly (and incorrectly) known as gypsies. The location of Chapter 10 in the book may not fully serve its content. The chapter is heavy on description, and by this point, one yearns for application rather than more exposition, as it is conceptually more productive. *Development Communication* ends with a cohesive concluding chapter that incorporates McPhail’s first six chapters with points made in the five other chapters.

The book argues for interdisciplinary approaches, or more inclusive approaches, to development communication given globalization and the threat of cultural homogenization. The role of the media in these globalization homogenizing processes is a subtle part of the book. The implication is that if the approach to development communication is conceived accurately, the right course for the role of the media in whatever effort will follow.

In all, McPhail’s *Development Communication* is an important contribution to the field. It will sustain and index the conversation—especially in light of the failures of modernization. Similar to most calls for change, McPhail’s book does not see easy solutions to a field with a broad, complicated history and mission.

It does encourage the idea that to rethink its theoretical orientations is not altogether impossible, but it will never work with a narrow, simplistic perspective.

A number of Internet resources track contributions made toward development communication efforts. These resources are, no doubt, an attempt to solve the problem of donations not ending up in the intended hands. *Development Communication: Reframing the Role of the Media* did not address this positive outcome of information technology. The fact that this thought occurred after having read the book is, however, one indication of this book's value.

As expected the book has a bibliography and an index.

—Heather Crandall
Gonzaga University

Reference

Jackson, M. H. (1996). The meaning of communication technology: The technology-context scheme. In B. Burleson (Ed.), *Communication yearbook 19* (pp. 229-68). Thousand Oaks, CA: Sage Publications.

Moine, Raphaele. *Cinema Genre*. Malden, MA: Blackwell Publishing, 2008. Pp. vii, 231 ISBN 978-1-4051-5650-9 (hbk.) \$89.95; 978-1-4051-5651-6 (pb.) \$28.25.

Raphaele Moine successfully broadens the scholarly focus of film genre research by setting a stage for genre studies that supersedes mere function and ideology. In her forward, Janet Staiger emphasizes that Moine goes beyond a hegemonic approach favored by some scholars that focuses primarily on mainstream Hollywood film industry genre examples. Moine chooses to focus on a scholarship that looks at genre from the perspective of how it is used by global interpretive communities. She does this by emphasizing the need to delve into multicultural views of how genre is perceived globally, through the primary function of semantic and syntactic foundations.

In the introduction, Moine references French cinema criticism and addresses the lack of French scholarship regarding genre studies. She concentrates on emphasizing the historical roots of genre study, mentioning key English and American examples, while also citing recent French works. She stresses how there has been an empirical tradition in genre studies that has limited its impact. Therefore, cinema genre, from a theoretical standpoint, "must reconcile both textual and contextual approaches" (p. xvi). Here, she sets the tone

for a discussion regarding the need for a more theoretically expansive view of genre studies, one not limited to a particular film industry or a particular geographical location. Thus, she also sets the foundation for what is the key structure and effectiveness of the book.

Chapter 1 focuses on the scholarly history of what Moine terms the classificatory uses of genres. She begins with a clear and useful definition of genre's most common use: as an empirical category for naming, identifying, and differentiating cinematic works, as well as indicating the common recurring themes of those works (p. 2). Building upon this, she traces the historical tradition of genre classification that has appeared in occidental and Japanese culture, becoming almost a tradition (p. 5). She also shows, by example, French texts that have identified up to 22 film genres. Afterwards, she emphasizes the need for broader classification of film genre. For example, she points to the initial use of "karate" as one film genres and emphasizes the change from "karate" to "martial arts films," citing the examples of the films of King Hu and the late Bruce Lee. Moine also looks at the work of Steve Neal, who identifies 16 genres that she states fit her criteria of "detailed examination by film scholars" and that "their theoretical definitions coincide with the designations of the film industry" (p.11). Here, she identifies function, enunciation, and destination as key structures upon which literary theorists determine genre; a focused concentration on the semantic and syntactic level as the primary structure upon which she builds a case for a more expansive view of cinema genre studies

Chapter 2 looks into the search for rules pertaining to genre. This is an intriguing subject historically, and Moine begins with the theoretical framework of Russian formalism. Here, she notes that this school of thought emphasized cinematic form more than content, citing its emphasis on montage, or editing, for example. This becomes an important historical reminder of the difference between the films of Sergei Eisenstein, with its montage in a film such as *The Battleship Potemkin* (1925) and the "staged cinema" of the 1920s. A major key point Moine stresses here is the need to go beyond formalist thought and see genre as content that is influenced by certain recurring themes or elements, and not something that is based merely on elements alone. Moine then discusses Christian Metz' semiological model, in which genre is not only present in groups of films; there is also the set of linguistic codes within these films that make their texts recognizable as films of a certain genre. She then shows a key example of

this point by stating how what is known as *the discovery plot* and *the over-reacher plot* contain systematic elements that are found in horror and suspense genre films. Moine also provides further evidence of the semiological structural codification of genre by quoting Will Wright's four plot structures used in western genre films. She then points to the semantic-syntactic model, inspired by Rick Altman's work, as the dominant genre theoretical model. She indicates that each genre contains semantic criteria: a recognizable format, a certain length, recognizable characters, key characteristics regarding actor performance, and a soundtrack containing elements associated with the genre. Moine also emphasizes syntactic criteria such as *narrative strategy* that make films recognizable by their genre. The end of the chapter also stresses the importance of Altman's expansion of his theoretical framework to a "semantic-syntactic-pragmatic" approach that strengthens the use of this framework as one that increases the understanding of using semiological elements as a way of understanding their use in the same genre, as well as different genres. For example, Altman's expansion helps one to understand that there are plot elements associated with the western in a science-fiction film such as *Star Wars* (dir, Lucas, 1977).

In Chapter 3, Moine concentrates on the purpose of genres. She begins by stating how the Hollywood mainstream film industry uses it as a production tool, citing David Bordwell, Janet Staiger, and Kristin Thompson's emphasis of how Hollywood uses certain genres to produce films in such a way that distinguishes the Hollywood product from that of any other film industry (p. 65). For example, Moine emphasizes Hollywood's historical and present-day production of "cycles" of certain genres with "brand names," such as Tarzan, James Bond, and Indiana Jones. She calls these "labeled" characters, in that they are present in many films, and are promoted as this particular recurring presence of this specific genre. Next, Moine emphasizes the social function of genre, discussing how dominant cultural ideology present in genre has contributed to a hegemonic structure. She highlights Judith Wright and Louis Althusser's written works as a way of emphasizing how the mainstream Hollywood film industry uses genre to serve the interests of the dominant classes in society and stresses their ideology. While she emphasizes this, she cautions against thinking this way, regarding the use of genre on a global scale. Moine reminds the reader that genre can be used within a particular context in which its content could be

empowering to various cultures, even if they are subordinate groups—these could look to a particular film genre for inspiration or empowerment (perhaps one produced outside of Hollywood or any mainstream industry, thus, an independent cinema, for example). Moine ends the chapter by discussing the communicative nature of cinema genre. One key example is her example of the use of the graphic style of titles, and how they're used in a film such as Howard Hawks' *Rio Bravo* (1959) as a way of indicating that the audience is getting ready to view a western. In addition, she sets the stage for a future discussion of use of the semantic syntactic model of genre studies as a way of explaining the global use of specific cinema genres. She cites as an example, the success of Hong Kong action film genre director John Woo's success in his home country and the United States, citing his ability to creatively reproduce the excitement associated with the genre in a film such as *Face/Off* (1997).

In Chapter 4, Moine discusses the generic identities of film. Here, she notes the limited practice of genre studies that concentrates only on key historical examples of certain film genres, instead of broadening the examples to include more contemporary and more global examples. She traces an historical pattern regarding genre studies: the use of the auteur theory, in which historical works on genre choose specific genre films of filmmakers who stood out from the others. At the same time, Moine is quick to point out the fact that genre films, despite their being produced in different countries and by different cultures, will many times possess the same recurring elements. She cites as an example, the horror film genre formula, in which, near or at the end of the film, the audience thinks the monster is dead, only to find out that is not the case. Further, Moine also stresses the importance of *mise-en-scene*, or the elements that appear within the film's frame, as well as *auteurism* and the creative presentation of recurring narrative themes as *accompaniment* to the continued evolution of global film genre as parts of the whole. She then takes the discussion of genre studies to the next level by stressing that there are many examples of post-modern filmmaking that contain a mixing of genres. She continues to use Altman's semantic-syntactic model to examine this point, citing the combination of the western with the musical, for example. Also, Moine uses this model to show that many different audiences of different cultural, social, and political backgrounds will view a movie such as *Taxi Driver* (dir., Scorsese, 1976), enjoy it, and then see

it as two different genres based on their ways of seeing. This continues Moine's effective argument that one can use the semantic-syntactic model as a way of looking at a multicultural way of interpreting the text of various genre films, especially those that mix genres, or are looked at as a particular genre by different cultures.

Chapter 5 concentrates on the history of genre. Moine discusses how to look at genre from this standpoint. This chapter seems to be built upon the belief that genres are created and used, then eventually run their course of popularity and eventually disappear. Moine resolves this discussion by stating that genres don't disappear; they evolve, constantly reinventing themselves through creative variations on thematic elements. She admits to the complexity of genres regarding this process, and yet also admits to the belief that this evolution of genre is its destiny. She discusses the birth of cinematic genre, identifying the works of Georges Melies and Edwin S. Porter, regarding the science-fiction and western genres. This is important in understanding the fact that before the variations on the theme, there was the theme itself. Indeed, there are key films that are the beginning, or "birth" of a genre. Moine understands that Melies' *A Trip to The Moon* (1902) could be viewed as the beginning of the science fiction genre film, and Porter's *The Great Train Robbery* (1903) could be seen as the beginning of the western genre film; the themes that have led to variations as exemplified by *Star Wars* (dir., Lucas, 1977) and *Unforgiven* (dir., Eastwood, 1992).

For the remainder of the chapter, Moine uses films from French and Japanese cinema as examples of cinema genre outside the Hollywood mainstream film industry. This citation of these films, especially those Japanese period films and contemporary films by directors such as Akira Kurosawa, Kenji Mizoguchi, and Yasujiro Ozu are effective. This sets the tone for a hopeful follow-up by the scholarly community's emphasis on additional examples of cinema genre from other historical cinematic movements such as the "Third Cinema" of the 1960's of Africa and South America, for example.

Chapter 6 wraps up Moine's statements and arguments about cinema genre. Here, she emphasizes context in genre. She indicates two kinds of genre: a localized genre built upon particular time periods and geographical locations, and a transhistorical and transnational genre, one molded and shaped by the culture that is utilizing it (p. 169). She emphasizes this point by conducting a comparative analysis of Italian and

American melodrama. Here, she finds similarities in cinema genre that transcend culture and geographical location. Also, she emphasizes Hollywood's 1980s and 1990s remakes of popular French films. In addition, Moine discusses the global popularity of post-World War II Italian Neorealism, coupled with the phenomenon of the Italian "spaghetti westerns" of the 1960s. By engaging in this discussion, Moine opens the door for a further look into genre, especially the presence of other transhistorical and transnational genre studies of filmmaking in other countries that has yet to be studied and discussed.

Finally, in the conclusion Moine sets the tone for a continued study of cinema genre that successfully and effectively makes meaning of the culture that attaches itself to it. She states here that "genres are only 'living' for a community to the exact extent that its members find themselves in them, and see their relationships with others and the world mediated through them" (p. 208). This is a key statement indicating the need for a "next phase" of genre studies that shows its global cultural ties.

Cinema Genre is an effective foundation for the evolutionary study of cinema genre. Yet, it is just as effective, regarding future genre study, in that present and future cinematic movements will be studied from the point of view of their generic structure; Moine's work stands as a powerful frame of reference for past and present genre studies, and provides the "jumping off point" from which future genre studies of other global film movements will be discussed.

—Patrick Stearns
Morgan State University

Muehlhoff, Tim and Todd V. Lewis. *Authentic Communication: Christian Speech Engaging Culture.* Downers Grove, IL: IVP Academic, 2010. Pp. 219. ISBN 978-0-8308-2815-9 (pb.) \$18.00.

This book, part of InterVarsity press's Christian Worldview Integration Series, provides an introduction to communication from a faith perspective. Muehlhoff and Lewis write, "A central claim of this volume is that *through the study and practice of communication we accomplish crucial aspects in the life of a believer*" (p. 30, italics in original). They organize the book around a number of interpersonal communication theories and then, in Part 2, apply those theories to key issues.

Chapter 1 presents a series of definitions of communication, highlighting process, symbols, and mean-

ing in a systemic approach to communication. Each of these, in a pattern that runs throughout the book, finds support and illustration in biblical verses. Chapter 2 introduces the idea of perspective taking as an essential element in interpersonal communication. Here the authors present theories of perception and influences (including culture and technology). Next, they look at words and symbolic interaction theory before going on, in Chapter 4, to theories of persuasion and rhetoric. They include here a nice excursus on early Christian rhetoric before turning to theories of attitude change.

Part 2, as noted above, examines a number of important applied situations. Given its importance to all human interaction, conflict appears first. Putting it in the context of Christian unity allows Muehlhoff and Lewis to ground the various theories of conflict and conflict resolution. The next chapter examines forgiveness, drawing on both religious and research materials. The next chapters deal with popular culture and counter-publics. The latter refers to situations where individuals regard themselves as standing in opposition to mainstream ideas, something often called for by a Christian commitment. In Chapter 11, Muehlhoff and Lewis discuss “abnormal communication” or communication in opposition to the argument culture predominant today. They propose ways for Christians to remain faithful to their principles when confronting negative messages or rhetorical violence. The final chapter examines social justice and giving voice to those who lack it.

The book provides a competent and welcome addition to communication study.

—Paul A. Soukup, S.J.
Santa Clara University

Selby, Gary S. *Martin Luther King and the Rhetoric of Freedom: The Exodus Narrative in America's Struggle for Civil Rights*. Waco, TX: Baylor University Press, 2008. Pp. xii, 217. ISBN 978-1-60258- 016-9 (pb.) \$29.95.

All Americans probably know at least the rudiments of the story of the Rev. Martin Luther King Jr. and his role in the civil rights movement of the 1950s and 1960s. Many who remember or have heard at least one of his speeches will agree on his powerful rhetorical presence. King, recently installed as the pastor of the Dexter Avenue Baptist Church in Montgomery, Alabama in 1955, and only 26 years old, spoke to a gathering pondering the black community's course of

action in continuing the bus boycott. Giving voice to what his hearers felt, King ended up in the forefront of what became a national social movement.

Gary Selby traces the movement through a rhetorical analysis of King's use of a master trope of the African-American experience: Moses and the Exodus. “The thesis of this book is that the development and ultimate success of the civil rights movement resulted, at least in part, from the way that movement leaders—Martin Luther King Jr. in particular—evokes this deeply held cultural narrative to create the sense that blacks were reliving the Exodus in their own day” (p. 10). The story, and their identification with it, gave them a sense of identity and an encouragement in the face of difficulty. Selby's larger interest in social movements finds a concrete case study and calls attention to the role of rhetoric. “I have written this book out of a conviction that a crucial part of studying social movements involves examining the processes through which people become caught up together in a feeling that they share common identity and purpose—and attending to the stories that are at the heart of that process” (p. xi).

Selby develops his study by examining five of King's speeches, each delivered at a crucial point of the civil rights movement. At each juncture, Selby also adds an analytic component so that the reader learns about social movements and how communication scholars can study them. After an introductory chapter on the role of rhetoric in social movements (drawing on the work of Michael Calvin McGee, Kenneth Burke, Paul Ricoeur, Clifford Geertz, and Roy Rappaport), he applies the theory to his case study. He begins by reviewing historical material: the Exodus tradition in the Bible and in African-American religious discourse.

The next several chapters examine the five speeches through a close reading. Chapter 3 looks at King's “Death of Evil on the Seashore” sermon (July 21, 1955 in Montgomery and repeated May 17, 1956 in New York). Focusing on the concept of narrative identification, Selby marks out how King negotiated the need for his audience to see themselves as delivered by God from their enemies—though the enemy is segregation and not, consistent with King's commitment to non-violence, individuals. The theological frame avoids blaming individuals for evil by maintaining a focus on what God has done and on the triumph of good over evil. Chapter 4 examines a set of sermons delivered in the middle of the bus boycott (which extended for a year, far longer than anyone had anticipated). Here King must keep people committed to the

movement, despite considerable sacrifice, including his survival of an attempted bombing of his home. During this time, he develops the Exodus theme by reference to the Israelites' journey through the desert and the challenges faced even after the deliverance from Egypt. Selby focuses the rhetorical analysis here on theme and form.

The next chapter continues the analysis of motivational sermons—sermons in the face of disillusionment after the success of the bus boycott. Though the people had achieved their initial goal, they still faced institutional racism in the U.S. King's use of the Exodus once again highlights the challenges of the journey; Selby looks to the developing narrative and its function for King's hearers, who now span the country. In later sermons, King himself takes on more and more of the identity of Moses, a powerful role within African-American religious discourse. He gradually shifts his rhetorical persona, so that he serves as more than "a representative of the people, as 'one of them'" (p. 119) to taking on a prophetic identity, one that reaches its zenith when King can say, "I've been to the mountaintop and I've seen the promised land." The development of such authority becomes a key moment in the social movements that interest Selby. Finally, Selby examines King's Birmingham sermons, but in the context of ritual, in the context of the freedom marches, where people not only heard about the Exodus or thought about it, but walked it, preserving non-violence in the face of police brutality and angry opposition.

Martin Luther King and the Rhetoric of Freedom provides a wonderful example of rhetorical analysis as well as a brief history of key moments in the civil rights movement. It reminds us of what we can do with words and of what words can do to and for people. It presents a fine example of communication study at its most engaging.

The book features endnotes, a substantial bibliography, and an index.

—Paul A. Soukup, S.J.
Santa Clara University

Sellnow, Deanna D. *The Rhetorical Power of Popular Culture: Considering Mediated Texts*. Thousand Oaks, CA; London; New Delhi; Singapore: Sage, 2010. Pp. xiii, 199. ISBN 978-1-4129-1541-0. \$41.95.

The Rhetorical Power of Popular Culture: Considering Mediated Texts provides an introduction

to eight main varieties of rhetorical analysis: classical rhetoric, a narrative perspective, a dramatic perspective, a Marxist perspective, feminist perspectives, a musical perspective, a visual perspective, and media-centered perspectives. Best considered a classroom text, it takes students through the steps necessary to write analyses of various forms of popular culture, ranging from stage musicals to film and television to popular music to advertising to visual images and beyond.

Each chapter follows a similar organization: an introduction to the type of rhetorical analysis and an indication of the kinds of texts best suited to that analysis; the definition of key terms; a description of debates about the approach; a three-step "conducting an analysis" guide ("selecting an appropriate text," "examining the text," and "evaluating potential implications of the text") in which the author walks students through an essay; and sample essays. The book seems designed as a review or reminder of classroom presentations, since much of the introductory and descriptive material appears quite truncated, as though the teacher will have already explained the material. For example, the chapter on the Marxist perspective offer this introduction:

The philosophy that grounds Marxist theory is *materialism*. Classical Marxist theory suggested that the economic base (i.e., who owns what, who controls what) *determined* all ideas, rules, laws, norms, customs, and social practices. Today, Marxists conceive of *materialism* much more broadly to include any and all of our daily life experiences . . . In other words, **Marxist materialism** today posits that *all* ideas, rules, laws, norms, customs, and social practices of a given society come to be based on real, concrete, observable objects, conditions, and practices. Moreover, Marxist theorists in the communication discipline believe *materialism*, which includes both physical and economic conditions, is influenced by discourse. (pp. 72-73, italics and bold in original)

Each of the chapters includes similarly brief, almost too brief, summaries. These run the risk of giving the students key words to include in essays, without their fully understanding or appreciating the history or subtleties of rhetorical analysis.

The book features step-by-step examples for each chapter, a link to a published sample essay, and a reprinted student essay. In addition, chapters have a number of "Applying what you've learned . . ." and less frequent "Questioning your ethics" boxes with

homework-type questions for students to check their understanding. An appendix presents more detailed instructions for “Writing a Popular Culture Rhetorical Essay,” with directions for collecting research, writing the essay, and presenting the argument in a conference or classroom setting.

The Rhetorical Power of Popular Culture offers a somewhat formulaic approach to rhetorical analysis and probably best functions as a supplemental, practical guide for undergraduate students. In addition to the pedagogical aspects already described, it features a glossary, index, and chapter-by-chapter reference lists.

—Paul A. Soukup, S.J.
Santa Clara University

Straubhaar, Joseph D. *World Television: From Global to Local*. Los Angeles: Sage Publications, 2007. Pp. xvi, 264. ISBN 978-08039-5462-5 (hbk.) \$67.95; 978-0-8039-5463-2 (pb.) \$45.95.

This book summarizes more than 30 years of research by Straubhaar, and it makes an important contribution to television studies in the U.S. and abroad. The author is not content to simply summarize the work of others but relies for much of his material from data he collected over a number of years in Latin America and elsewhere. The strength of the book resides in data from which the author makes plausible connections to many of the theories that have driven the global/international media studies over the past three decades. The breadth of the work lies not only in original data but also in the comprehensiveness of other scholars’ work that Straubhaar cites. His 18 pages of references represents a thorough English language history of media and television research over the past 30 years or more. In addition his detailed 12 page index adds to a reader’s ability to use the book as a reference work. The book is, in its own way, a summary of the author’s career as a researcher in global media studies.

The individual chapters include an opening Overview that defines the author’s approach: complexity, structuration, and cultural agency, all within a globalized view of the world of television. The strength of this approach is that it ties together two disparate strands of media studies, the cultural and the structural. The weakness is that it tries to take a complexity view of the phenomenon and sometimes loses the reader in a blizzard of theoretical nuances. But the effort is overall successful as the book consistently argues for a synthetic rather than a dichotomous understanding of the

global television industry and audience. Straubhaar insists that it is not structure vs. audience but structure *and* audience.

The second chapter provides some historical perspective to the study of global television with a setting of colonialism and post-colonialism. There follow three chapters outlining the creation of national and global cultural industries (with a focus on television to be sure), the role of capitalism in the spread of globalization and the diffusion of communication technologies over the latter part of the 20th century. These three chapters are what usually constitutes a media studies approach, but Straubhaar adds both a strong theoretical framework and a view of structure that makes agency a part of the process.

To these chapters, the author adds another less typical chapter on local production and importation of television genres. He demonstrates the variety of flows not just of television programs over last five decades of the 20th century but the flows of different genres. The next chapter then shows that there is a distinct pattern of audience exposure to these local and imported genres according to class, gender, and geographical proximity. And here, perhaps, is one of the book’s important contributions. Straubhaar uses both genre data from local sources over a decades-long period but he also relates this to a set interviews done over a similar time sequence. Using both exposure measures and repeated interviews with a variety of audiences and in a number of countries, the author can make persuasive claims about cultural reception of global and glocal television that few other authors can make.

In his final chapter, Straubhaar uses LaPastina’s ethnographic study (2004) of a Brazilian rural town to confirm his conclusions from his own data and to conclude about how identity is a critical concept in understanding the audience agency in its encounter with television. If there is a weakness in this book, it may be in the very comprehensiveness of the effort. A more careful editing might have elucidated the author’s use of a variety of theories and terms. Still, the book is a major achievement in the field of global media studies.

In addition to the extensive references and index, there is an appendix explaining the methodology for the author’s collection of data.

—Emile McAnany
Santa Clara University

Reference

LaPastina, A. (2004). Telenovela reception in rural Brazil: Gendered readings and sexual mores. *Critical Studies in Media Communication*, 21, 162-181.

